



*eleven europeans in america*

## ***eleven europeans in america***

During the late war America has had the privilege of playing host to many leading artists of our time. During the Franco-Prussian War of 1870 England enjoyed a similar privilege. Few records, however, have survived of the activities and interests of the great French impressionists such as Monet, Pissarro and Sisley who spent the critical period of that struggle in London.

To avoid a similar loss in our period the following brief compilation of records and informal interviews was undertaken.

Space limitations unfortunately have prevented the inclusion of several European artists who spent the war years here. But in most cases the artists omitted have already become citizens, plan to, or are painters whose recent work forthcoming reprints of Museum of Modern Art catalogs will bring up to date.

I would like to take this opportunity to thank again those artists whose patience "under interview" and in supplying and correcting data has made this first-hand record possible.

James Johnson Sweeney

COVER: *Three Musicians*. 1944. Oil. Fernand Léger. Collection Wright Ludington.

Photo credits—Chagall, Charles Leirns; Duchamp, William Leftwich; Ernst, Huston-Pix; Helion, Soichi Sunami; Léger, Thomas Bouchard; Lipchitz, Roy Kemp; Masson, Alfredo Valente; Ozenfant, Imogene Cunningham; Tanguy, George Platt Lynes.

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1941—June, arrived New York with wife and two sons.

Settled in New Preston, Conn.

November, visit to Baltimore.

1943—Mount Holyoke, Mass., for lecture.

1944—Mount Holyoke, Mass., for lecture.

1945—October, to France.

EXHIBITIONS:

1941—November, Baltimore Museum of Art.

1942—February-March, Buchholz Gallery, New York.

1942—May-June, Arts Club of Chicago (with Max Ernst).

1943—February-March, Buchholz Gallery, New York.

1944—May, Buchholz Gallery, New York (retrospective exhibition of drawings).

1944—May, Paul Rosenberg & Company, New York.

1945—January, Mount Holyoke College, Mount Holyoke, Mass.

1945—April-May, Buchholz Gallery, New York (illustrations for "Le Serpent dans la Galère").



"My idea of America, like that of so many French, was, and perhaps still is, rooted in Chateaubriand. Nature: the might of nature—the savagery of nature—the feeling that nature may one day recover its strength and turn all back to chaos.

"The squirrels in Central Park are for me a symbol. Here, they are tame, unlike those in Europe. In spite of that they remain a symbol of wild nature—a tiny reserve of it. And it always seems to me that one day they may overrun New York. Again in Central Park I was struck by the bison kept there as a sort of totemic beast. There is a rich American mythology awaiting exploitation.

"Here I keep imagining a virgin forest about me. This has had its psychological influence on my painting in America. There has been no influence of the cities. What characterizes my American work is rather its manner of expressing this feeling for nature. Such pictures as *Printemps Indien*, *Paysage Iroquois*, *Le Grande Melle*, *Les Gens de Mais*, *Méditation sur une Feuille de Chêne*, embody a correspondence—express something which could never have been painted in Europe. Nocturnal aspects, aspects of revery; savage aspects—*Emblematic Landscapes* of my life in the countryside of the United States. None of them ever could have been painted in the Ile de France—the wickedness, the violence of nature—the hurricane, the tempest, the fury of the storms.

"All this is evidently a romantic's position. Of course I exaggerate the ferocity of the climate. But this feature attracted me. I felt I could most effectively cultivate it in my new environment.

"Naturally I had already enjoyed the romantic outlook in France before I came here. But this aspect of the United States made a deep impression on me. I would be an idiot to speak of the city. Naturally a city like New York could be stimulating. For me it was a constant surprise. But I have never really been long enough in the city. I was stupefied by the traffic. I always told my friends that if they wanted to talk with me they had to come to the country. Consequently I know nothing of city life in your land. Perhaps I am temperamentally better fitted to understand the life of the pioneers, their struggle with the elements. In fact I think I understand the life of the past and the problems of the past in the new world better than the city life of the present.

"Just a few weeks ago I saw a rodeo for the first time—it affected me like the drawings of Géricault: in which I feel the relationships between man and beast stripped bare. Symbolically, I saw the man as America, and the steer as Nature. This again is an echo of the America of the past. But in addition to this an American rodeo seems to me the best form of 'music hall.' My last work in the United States was an etching called *Rodeo*.



MASSON: *Bison au Bord d'un Gouffre*. 1944. Ink.

"It was a shame I did not see a rodeo during my first year here. But I became cloistered as it were in New Preston. I had always wanted to go to Arizona to the ranch country.

"Yes, I was associated with surrealism. With me surrealism has been a cyclic affair. I was one of the first group of surrealists. Then in a manner of speaking I became separated from them.

"But I am actually more a surrealist in my illustrations than in my painting. Perhaps it is really that my romanticism appears surrealist.

"Fundamentally I am more a sympathiser with surrealism, than a surrealist or a non-surrealist. In the beginning I tried to satisfy myself with the automatist approach. It was I who became the severest critic of automatism. I still cannot agree with the unconscious approach. I do not believe you can arrive by this means at the intensity essential for a picture.

I recognize that there are intense expressions to be obtained through the subconscious, but not without selection. And in that I am not orthodox.

"Only so much as can be reabsorbed esthetically from that which the automatic approach provides should be utilized. For art has an authentic value of its own which is not replaced by psychiatric interest.

"It is perhaps more difficult for a Frenchman to be an orthodox surrealist than for artists of other races. I like Chardin too much ever to be a surrealist. In Chardin we find no association with things outside the representation itself, or at any rate, a minimum of them. Plastic rigour cannot be replaced by even the richest literary imagination. A painting or sculpture does not have a survival value if it lacks this plastic rigour. The literary imagination in such work is never anything but a pretext or excuse for it and must be absorbed into the plastic form. If it is not, the literary imaginative element soon becomes dated.

"As a consequence I am solitary: I am too surrealist for those who do not like surrealism, and not surrealist enough for those who do. I accept the ambiguous situation much as Delacroix did—I do not compare myself with Delacroix, but I believe I understand Delacroix. If he had not the strength of plastic rigour Delacroix would have been a Redon.

"The surrealist movement is essentially a literary movement. Its leaders are exacting in literary matters. The surrealist theoreticians are writers; there are no painters among them such as those theoreticians of Impressionism as Seurat and Cézanne. In literature the surrealists are as insistent on the exact word as Boileau; but when it comes to painting they are very liberal in matters of structure. The spiritual directors of surrealist painting are not of the profession. They are writers, very brilliant poets who thoroughly recognize the demands of their own profession, but in the case of the plastic arts are not consistently as strict in their requirements. What makes such a complaisance possible is an elasticity of judgment which can lead to deplorable aberrations.

"In 1938 in *Painting is a Wager* which was originally published in *Sur* I already explained my



position in relation to surrealism; and again in 1944 in *Horizon* in 'A Crisis of the Imaginary.' These represented an examination of conscience. Perhaps it would now be well to say that during the last few years I have gone even further and turned to the human face—the portrait—with the aim of approaching portraiture with the greatest possible freedom. And as I undertake it I see this as quite a new departure.

"Now on the eve of my departure—and one never sees so clearly as on the eve of a departure—my work in the United States seems to form a definite cell with walls: studies after nature accepting any object whatever without any a priori intentions, without an attempt at analysis, without any esthetic preconceptions—in short an application of the automatic approach to whatever object comes up. I showed these drawings to Sartre. He is interested because he is a phenomenalist. Francis Ponge did the same thing in literature in works like *La Lessiveuse* and *La Pomme de Terre*. Fernand Léger had tried to do this. In contrast to Léger's approach I feel that to be pure one must respond freely to sensations; and discipline them later.

"This is actually counter to the practice of orthodox surrealism. It constitutes a new esthetic. Georges Bataille was one of the originators of the point of view, primarily on an erotic ground, in his writings in the Paris reviews *Documents* and *Mesages* during the late 'twenties. It was his group which first recognized Kierkegaard offers no pre-occupation with the senses.

"But in contrast to this point of view which I see illustrated in my American work, and which I feel relates it to the outlook first championed by Bataille and his colleagues, the backbone of the surrealist attitude is 'Beware of the visual sensation.' For the surrealists appearance is an illusion—one can with as much justification depict the opposite of what we seem to see.

"Matisse sees a lemon as if one had never seen a lemon before. Still if an idea associated with this lemon comes to Matisse while he is painting, he will reject the idea. These men, Bataille and his friends, on the other hand would accept such an

idea. Nevertheless in this approach, in painting or sculpture just as in every other approach, plastic rigour must be respected. Marie de Medici, for Rubens, was not just a news item.

"One could found a new school on this point of view. If there is a novelty in France today this is it. Such a new school would not turn its back on fauvism, cubism or surrealism. It would not favor the one, or the other exclusively. After all, the real danger to art lies in evasion and shuffling excuses. In the end the only important thing is to make an interesting painting."



MASSON: Portrait of Claude Duthuit. 1944. Tempera.

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- Life and Liberty*. Art in Australia (Sydney) 4no5: 11-17 Mr-My 1942.
- Re "Minotaure": a Letter*. View (New York) 2no2:20 My 1942.
- Mallarmé, Portraitist of Baudelaire & Poe*. View (New York) 2no3:16-17 O 1942.
- Mythology of Being*. New York. Wittenborn, 1942.
- Painting is a Wager*. Horizon (London) 7no39:178-83 Mr 1943. Reprinted from Cahiers du Sud, 1942.
- Page from a Notebook by André Masson*. View (New York) 3no1:9 Ap 1943.
- Anatomy of My Universe*. New York, Curt Valentin, 1943.
- Nocturnal Notebook*. New York, Curt Valentin, 1944.
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# ILLUSTRATIONS:

- Cover for catalog of exhibition at Baltimore Museum of Art, 1941.
- Three portraits for *Vertical*, New York, Gotham Bookmart Press, 1941.
- Several Have Lived*, by Hugh Chisholm, New York, Gemor Press, 1942. (Three reproductions of works by Masson.)
- Mythology of Being*, a poem; eight pen and ink drawings, and a frontispiece; New York, Wittenborn, 1942.
- Cover for View (New York) ser. 3, no. 3, 1943.
- Anatomy of My Universe*, 34 illustrations, New York, Curt Valentin, 1943.
- La Pieuvre*, by Victor Hugo, 8 pen and ink drawings, Buenos Aires, Editions des Lettres Françaises, 1944.
- Nocturnal Notebook*, 14 pen and ink drawings, New York, Curt Valentin, 1944.
- Le Serpent dans la Galère*, by Georges Duthuit, 8 drawings on collotype plates, 20 drawings in the text; New York, Transition, Curt Valentin, 1945.
- Cover for View (New York) ser. 5, no. 5, 1945.

(Continued on page 38)



MASSON: Legend of the Corn. 1942. Tempera.

## *amédée ozenfant*



1938—Invited to teach at University of Washington, Seattle. June 13, arrived New York.

Chicago, Salt Lake City, Seattle. Returned to New York by bus via Portland, San Francisco, Los Angeles, Grand Canyon, Painted Desert, Santa Fe, Denver, Chicago, Washington, D. C.

Decided to settle in U.S.A.; returned to London and Paris for three months to arrange affairs.

1939—February, returned to U.S. as immigrant.

Again invited to teach at University of Washington. At end of semester returned to New York again by bus via San Diego, Dallas, Cleveland.

Late July, opened Ozenfant School of Fine Arts, New York.

1942—Joined O.W.I. as art editor and commentator, French Section (shortwave broadcasts to France); later art commentator for State Dept., O.I.C. (1946).

1944—June 13, became U.S. citizen.

### EXHIBITIONS:

1938—July-August, Art Museum, Seattle.

1939—February-March, Passadoit Gallery, New York.

1940—January, Arts Club of Chicago.

1940—March-April, San Francisco Museum of Art.

1940—October, St. Paul School of Art, St. Paul, Minnesota.

1940—November, University of Michigan, Ann Arbor.

1941—April-May, Bignou Gallery, New York.

1941—April-May, Nierendorf Gallery, New York.

1941—May, Passadoit Gallery, New York.

1945—February-March, Passadoit Gallery, New York.

1946—March-April, Passadoit Gallery, New York.

"For me this country was not a place of refuge, but rather a place of election. I did not come here as a refugee; I had decided to come here and stay here before the war began. I arrived in this country June 13, 1938; went back the following winter to Europe for three months to put my affairs there in order; returned here toward the end of February, 1939; and have remained here ever since.

"From the end of 1935 until the spring of 1938 I had been living in England. That spring I was invited to give a summer course at the University of Washington in Seattle. Tickets to the United States with a return to England by way of the Panama Canal, were provided; so I came—as a visitor.

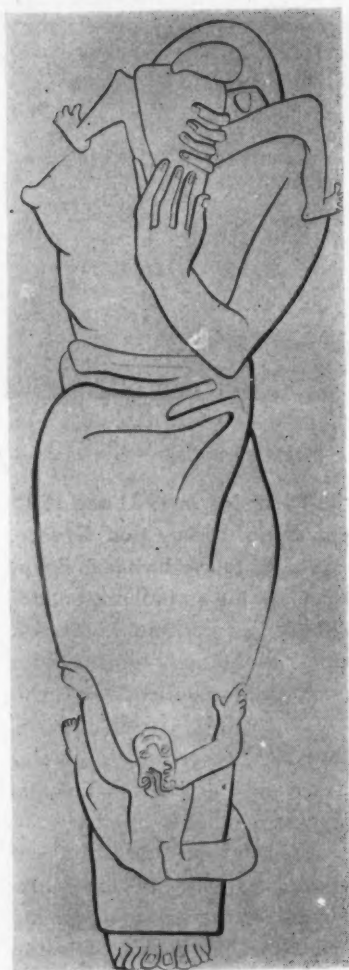
"On landing from the 'Normandie,' Marthe and I sent our luggage on to the hotel and set out afoot. It is a practice we always observe, to land concretely on concrete from a ship, rather than abstractly on the rubber of a taxi tire. We walked directly from the French Line Pier to Rockefeller Center. The sight of it gave us the same sort of

shock we got from the Pyramids. In 1931 and 1935 we had visited Egypt, Syria, Turkey and Greece. My dream had always been to live awhile in Egypt at Shepherd's Hotel. But now the eternal present became symbolized for me by Rockefeller Center. The 'American Acropolis' immediately took its place among my greatest emotional experiences in architecture.

"That was my discovery of America. We spent a week in New York; then took a plane to Chicago and the following morning another to Seattle. . . .

"But we had seen enough to whet our taste. And at the end of my term at the University of Washington instead of returning to Europe by the Panama Canal we cancelled our reservations and set out by Greyhound Bus. First down the Pacific coast: Portland, San Francisco, Los Angeles; then across to the Grand Canyon. During our stay in the Grand Canyon we saw a headline of a Los Angeles newspaper dropped from a plane 'War Looms in Europe.' We continued our journey—still by bus—through the Painted Desert, Santa Fe, Denver, Chicago again. When we reached Washington the French Ambassador was in Europe. M. Dumaine, the First Secretary, said: 'M. Ozenfant, it will be war in a day or two, for we are allied with Czecho-Slovakia.' We hurried to New York to board a boat. But instead of war it was Munich. We heard the news by radio in Stuart Davis' studio.

"Already won by what we had seen of America



and disgusted by Munich and what had led up to it we decided to remain in America and begin a new life. My wife stayed in New York; I went back to London and Paris to close the doors of my past. Then, February second, 1939, I reentered as an immigrant. Thanks to my 'bus tours of the preceding autumn I knew the country before I decided to become a citizen. I felt I had a good reason for my decision. And June 13, 1944, I received my citizenship papers.

"The spring following my trip to Europe I was invited to teach another term at the University of Washington. And on my return to New York by bus again, I began to plan the remodelling of an

old building near Gramercy Park in which the Ozenfant School opened that autumn—the autumn of the outbreak of the war. The School is now full of splendid Veterans.

"And the American environment has been a great help to me in the development of certain ideas during the last few years. Particularly those on forms. As long ago as the beginning of the Purist movement I had felt that certain forms are 'better' and more 'permanent' than others. I had already stated the idea in *Après le Cubisme* (1918). In that book I had noted the appeal of formal forces, forces of life—such as waterfalls, clouds, water-spouts, rockets, graphs of the paths of stars, temperature curves, etc.—in other words 'forms of forces in action.'

"And while my new theories of forms were not basically new, the new environment brought about a reawakening and definite formulation of them

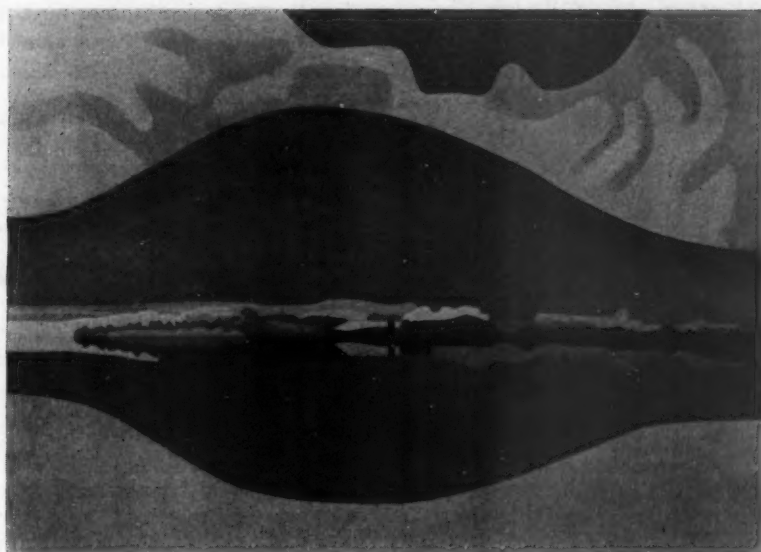


Above—OZENFANT: *Maternity*. 1941. Oil.

Upper left—OZENFANT: *Maternity*. 1945. Painted drawing.



OZENFANT: *Black Mountain*. 1945.  
Oil.



which I embodied in an article in *The Technology Review* (Vol. XLV, No. 1, November 1942) under the title *Toward a Modern Aesthetic*. Fundamentally these theories were the same as those which underlay my Purist point of view but the change of scene seemed to give them a new life and opportunities to develop. These forms fulfilling the 'preforms' of my conception are 'abstractions' in a sense, but more specifically they are forms taken out of nature in its functioning.

"Purism originally was a reaction against the impressionist approach in cubism—little spots which are good in a necktie fabric, but not in painting. You will find the whole story in an article in *l'Elan* (1916) reprinted in *Art* (1928). This article entitled *Après le Cubisme* was the first published on Purism.

"Today, in my work, I see a sort of Purist renaissance. Between the years 1925 and 1929 I thought that Purism was over or had to find a new evolution. I thought at that time it would help me to return to the study of nature. I painted my large composition *Biological Life* (*Musée d'art moderne*, Paris) and sought in it a fresh contact with external existence. It took me from 1931 to 1938 to work out my problem. This excursion provided me a training and materials. Now thanks to this training I feel I am

once more in a position to summarize forms. Purism was essentially a summary. But I do not like to rewrite the same play I wrote so long ago. You cannot make new syntheses until you have once more fed visually natural forms and assimilated, digested them. I realize this and I have been patient."

#### LECTURES:

- 1938-39—University of Washington, Seattle. Professor, Walker Ames Foundation.
- 1939-43—Lecture course, New School for Social Research, New York.
- 1938-41—Yale University, New Haven, Connecticut.
- 1939-40—Cooper Union, New York.
- 1940—University of Michigan, Ann Arbor.
- 1941—Harvard University, Cambridge, Massachusetts.

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- Upon Beautiful Form, or Do You Like Mushrooms? Eggs? Snails?* *Architectural Forum* (New York) 70:377-81 My 1939.
- Journey Through Life*. New York, Macmillan, 1939.
- Statement*. In *Addison Gallery of American Art*, Andover, Massachusetts: *European Artists Teaching in America*, 1941, p. 41-3.
- Letter from Amédée Ozenfant*. *View* (New York) 2no:31 Ap 1942. Mentions projected publication: *The Beholding Eye*.
- Towards a Modern Aesthetic*. *Technology Review* (Boston) 45no 1:22-4, 36 N 1942.
- Color in Life*. *House and Garden* (New York) 84:28-31 S 1943.
- Requirements for a Mural Art*. *Magazine of Art* (Washington, D. C.) 38:42-4, 70 F 1945.

## kurt seligmann



1939—September, arrived New York.

1942—Fall, typography selection and montage of illustrations for *First Papers of Surrealism*.

1943—Summer, Mexico City.

1946—February, jury, Fiftieth Annual Exhibition of Artists of Chicago (graphic work).

### EXHIBITIONS:

1939—September-October, Nierendorf Gallery, New York.

1940—March, New School for Social Research, New York (drawings and etchings).

1941—April-May, Nierendorf Gallery, New York.

1943—April, Durlacher Bros., New York.

1943—September, Palacio de Bellas Artes, Mexico.

1943—November, Wakefield Gallery, New York (etchings for book illustrations).

1944—July, University of North Carolina, Chapel Hill, North Carolina (etchings).

1944—December, Durlacher Bros., New York.

1946—March, Arts Club of Chicago.

"I arrived in New York in September in 1939 for an exhibition of my work to be held that autumn in the Nierendorf Galleries. Nierendorf had seen me in Paris and had arranged the details of the exhibition there.

"The year before, on my way back from Alaska I had spent a few days in New York. I had returned by way of Los Angeles and had stopped briefly in Colorado struck by the scenic interest of that region—the peculiarly individual character of its deep-cut ravines and its colors which have almost remained for me the symbolic type of American landscape.

"From my Alaskan trip I had brought back a 60 foot totem pole which I deposited at the Musée de l'homme in Paris as well as a beautiful collection of Northwest American primitive art. I have not followed up my interest with the acquisition of American Indian art during my stay here as several of my European colleagues have because I have always felt that I still have my own collection which was kept safe for me at the Musée de l'homme in Paris.

"This was not my first visit to New York. My wife and I crossed the United States in 1935 on our way to Tokyo, where an exhibition of my work was being held. We were in New York on that occasion for two days. It was so cold we did not leave the hotel.

We met no one. I only called Julien Levy by telephone.

"The trip the year before the war broke out now seems like a training trip to accustom us with getting away from Europe. As a result our final departure was not the terrific rupture it otherwise might have been.

"As for influences which life here may have exerted on my work, it is hard to say. Perhaps the light has had an effect. Perhaps in my work there have been certain changes of proportions since my arrival here; perhaps a tendency to use elongated shapes in my anthropomorphic forms. Perhaps the color has become brighter. Perhaps, a greater emphasis on drawing. But one thing is certain, I have always been able to work well here. We Europeans all began our stay here with complaints against the severity of the climate and the hectic life in Manhattan. But eventually we all found the climate good for us, especially from the point of view of work.

"One of the difficulties in pointing to any influences that may have marked my work is the fact that in it ever since I have been here I have been developing approaches I had initiated before. *Sabbath*, *Phantoms* which you have in the Museum Collection was the last painting I executed in France, and I feel the painting is connected with po-

litical and intellectual reaction. My 'cyclonic forms'—I do not know how else to describe them—which appear in several American paintings, were employed only a short time. And those 'heraldic' anthropomorphic figures have now once more taken the center of my work, replacing those ventures in landscapes which I worked at briefly just before my Mexican exhibition. And with them has come a return to the unarranged character which marked the anthropomorphic figures I painted in Paris just before my departure.

"One change however in my graphic work was the product of necessity. In Paris I could always count on finding a dependable printer and never took the trouble to print my own plates. When I realized that in this country I did not know my way about sufficiently well to find a reliable printer I wrote my printer in Paris. He very generously sent me all his 'secrets.' Then I began to do everything myself—which was very good for my work—naturally.

"My interest in 'Black Magic' is, of course, quite apart from all this. I associate the development of my library with my stay in New York, for most of my books on the subject were bought since I came. My love for old books may be an attempt to

counterbalance the effects of modern American life—its extravert emphasis.

"Though my interest in magic can hardly be brought into immediate relationship with my work as a painter, there is something about magic which fascinates me. It is not in vain that we speak of magical arts. Magic philosophy teaches that the universe is one, that every phenomenon in the world of matter and of ideas obeys the one law which co-ordinates the All. Such doctrine sounds like a program for the painter: is it not his task to shape into a perfect unity within his canvas the variety of depicted forms? The presuppositions of high magic: 'All is contained in All', and 'All is One' are the basis of my forthcoming book.

"From my European background I inherited a curiosity about every form of the past. In many paintings of the old masters nature functions merely as the background to man, and for centuries was conceived by the artist as awesome or diabolical. The past has given a physiognomy to the European landscape, where civilizations lie buried under every acre. I was soon aware that the American landscape has opposite features. In America nature does not bear man's imprint. You may travel many miles through unsettled land, unchanged by the



SELIGMANN: *Memnon and the Butterflies*. 1943. Oil.



SELIGMANN: *Noctambulation*. 1944. Mixed technique on masonite.

young civilization. This nature is virginal or indifferent, untouched by the ghosts of past cultures.

"For the European this is a novelty and an attraction, which in my case found its expression in a series of geological or 'cyclonic' scenes. I have abandoned this, not because my interest is slackening, but for the prevailing interest of my work, which is *man*.

"The unconquerable American space has scattered the group of Europeans who were accustomed to meet regularly in Parisian cafés. Many were forced or preferred to live in the country. The exchange of ideas grew rare. Some writers refused to acclimatize themselves. They were bound to their language. Unable to maintain the European climate, unwilling to write in terms foreign to them. But the artists, speaking the language of forms, did not encounter this difficulty.

"For me a very valuable experience in this country has been my terms of teaching at Briarcliff Junior College. Through it I not only acquired familiarity with the language, but through a struggle to make myself clear in a foreign tongue I clarified my own ideas on painting in a way I might never have succeeded in doing alone in my studio. Moreover my teaching activity brought me into contact with 'the people.' And another gratification that my need to teach brought me was several private pupils, most promising young Americans. Not that I flatter myself in any way as being responsible for their success: every artist is alone responsible for himself. But in my association with them I have enjoyed the stimulus of discussion and an atmosphere of sensitive effort which is a full reward in itself aside from all the personal promise it affords."

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- Statement*. In Addison Gallery of American Art, Andover, Massachusetts: *European Artists Teaching in America*, Andover, 1941, p. 45-7.
- An Eye for a Tooth*. View (New York) 1no7-8:3 O-N 1941. Also in New Road (London) 1943:229-30.
- Magic Circles*. View (New York) 1no11-12:3 F-Mr 1942.
- It's Easy to Criticize*. View (New York) 2no2:23 My 1942.
- The Evil Eye*. VVV (New York) no1:46-8 Je 1942.
- Prognostication by Paracelsus*. VVV (New York) no2-3:96-103 Mr 1943.
- Heritage of the Accursed*. View (New York) 5no5:6-8 D 1945.
- An excerpt from the author's *The Mirror of Magic*.

#### ILLUSTRATIONS:

- Frontispiece for Mallarmé's *Herodias*, Prairie City, Illinois, James A. Decker, 1940.
- Nierendorf Gallery publications combining poems by Clark Mills, Ivan Goll, Nicolas Calas, André Breton, with illustrations by Seligmann, New York, 1940-42.
- Cover for View (New York) ser. 3, no. 1, April 1943.
- The Myth of Oedipus*, with six original etchings, text by Meyer Schapiro, New York, Durlacher Bros., R. Kirk Askew, Jr., 1944.
- Dustcover for *A Night with Jupiter*, edited by Charles Henri Ford, New York, Vanguard Press, 1945.
- The Mirror of Magic*, New York, Pantheon Books, 1946. (In preparation.)

#### FILM:

- Collaborated in Thomas Bouchard's color film *The Golden Fleece* with the Hanya Holm Dance Group.

(Continued on page 38)



## fernand léger



1940—November, arrived New York.

1941—Lecture and presentation of *Ballet-Mecanique*, Black Mountain College, N. C. New York to San Francisco by bus.

Summer course Mills College, Oakland, Calif., with Milhaud and Maurois.

Three weeks' course Carmel Art Association, Carmel, Calif.

Los Angeles for exhibition at Stendahl Gallery.

1942—New York; summer, New Hampshire, Cape Cod.

1943—New York; summer, Rouses Point on Lake Champlain, N. Y.

Lectures Washington, D. C., for *France Forever*; Harvard University School of Architecture; New York Institute Francaise.

1944—New York and neighborhood; spring, St. Louis for lectures at The Book Shop, Euclid Avenue, and Washington University for the Alliance Francaise; summer, Chicago, Boston, Montreal, Rouses Point.

1945—December, to France.

### EXHIBITIONS:

1941—March, Marie Harriman Gallery, New York (gouaches and drawings).

1941—March-April, Arts and Crafts Club of New Orleans (15 works, with Calder).

1941—June-July, Mills College, Oakland, Calif.

1941—August-September, San Francisco Museum of Art.

1941—September-October, Stendahl Gallery, Los Angeles, Calif.

1942—October, Paul Rosenberg & Company, New York (oils).

1942—October, Buchholz Gallery, New York (drawings and gouaches).

1943—April-May, Jacques Seligmann & Company, New York.

1943—May-June, Contemporary Arts Society, Montreal, Canada.

1944—March-April, Valentine Gallery, New York.

1944—April-May, Jacques Seligmann & Company, New York.

1944—October, School of Design, Chicago.

1944—November-December, Modern Art Society, Cincinnati.

1945—January, Harvard University Graduate School of Design, Cambridge, Mass.

1945—April-May, Samuel M. Kootz Gallery, New York.

1945—April-May, Valentine Gallery, New York.

broader areas of unbroken color and larger forms, was the character this revolt took in my painting.

"During the recent war there has not been such an impulse to rebel against what had gone before. But during these years in America I do feel I have worked with a greater intensity and achieved more expression than in my previous work. In this country there is a definitely romantic atmosphere in the good sense of the word—an increased sense of movement and violence. This is a melodramatic country, for all its clear skies. Many American painters paint it illustratively from a subject-matter viewpoint—your 'American Scene' painters. In my opinion subject-matter treatment is more suited to cinema than to painting. I prefer to see America through its contrasts—its vitality, its litter and its waste. Perhaps this is because I am most responsive to externals. Perhaps it is my old interest in 'the object.' But in any case the American period of my painting has certainly been different from the French.

"It was the summer following my arrival in this country from Lisbon that my attention was first caught by those contrasts which have become for me so characteristically American. I had been invited to teach for a month of the summer of 1941 at Mills College, California, with Darius Milhaud and André Maurois. I had decided to go by bus all the way across the continent. The fare was in-

"It is difficult to point to any major change in my painting during this war. We have been fortunate to be able to continue working. During the first World War I served three years in the artillery. Perhaps my experiences at the front and the daily contact with machines led to the change which marked my painting between 1914 and 1918. But probably it would have happened in any case. At that time we younger men were in violent reaction from impressionism. And a return to local tones,



LEGER: *Jaune et Violet*. 1943. Oil.

credibly cheap—\$36. We slept in berths in the bus that were remarkably clean. It was a way to see the country intimately. I had already covered the ground between New York and Chicago on my earlier visit. From there on was fresh territory and a strange world. Across Texas in an appalling heat—an odor of petroleum that stayed with me for months—scanty vegetation—a landscape almost African in appearance—all very strange to me. And it was there I began to notice those branches of dead trees left lying where they fell, unheeded. Later near Lake Champlain where I spent the summers of 1943, '44, and '45, I was even more struck by the broken down farm-machines I would come across abandoned in the fields. For me it became a typical feature of the American landscape, this carelessness and waste and blind and ruthless disregard of anything worn or aged.

"In this country you are always after something

new. In France we use things to their very end. We repair things to their last stage. Here you throw aside as soon as a newer model appears. There is something in the psychology and economy of your country which demands replacements rather than repairs. France is parsimonious, careful. In America the machine makes it possible to produce new things cheap. Possibly this is the explanation of the disappearance of handmade articles in your country. The machine has produced a taste for new things; a taste for new things has made the machine indispensable. The hand is very much at a discount.

"But this taste for novelty which is so characteristic of this country is even penetrating my corner of Normandy. Jeanne, my wife, has just written me that electricity has been installed on our farm near Lisieux. In that part of the world such a development is a major change. It is a victory of youth in youth's struggle against the old and entrenched conservatives.

"What has come out most notably, however, in the work I have done in America is in my opinion a new energy—an increased movement within the composition—in paintings where the modelling was emphasized such as the *Plongeurs* series, as well as in the flatter organizations such as the 1942 *Divers*, *Acrobats*, and *Dancers*.

"The *Three Musicians* is perhaps something apart. It was based on a drawing of 1925 which I had always hoped to expand into an oil, but only found the opportunity after my arrival here. But even in this canvas, for all its static character, there is strength which is new. It would have been less tense and colder had it been done in France. And as a matter of fact I cannot imagine that my series of 1942 of moving figures would ever have been possible there.

"Yet I see nothing out of the way in this. I think it entirely normal to take certain influences from one's environment. It would be much more strange to escape absorbing something. Even in Matisse's work done in North Africa, although it preserves every characteristic of Matisse, there is a definite sense of North Africa. Even Mondrian's latest work

in this country, his Boogie Woogie compositions, showed the effect of this atmosphere of movement—a definite turn from his static organizations of a few years earlier. No, this is clearly a powerful country—one feels it at once; one can resist it, but it is very strong.

"For me the contrast in the United States between the mechanical and the natural is one of great anti-melodic intensity. But bad taste is also one of the valuable raw materials for the country. Bad taste, strong colors—it is all here for the painter to organize and get the full use of its power. Girls in sweaters with brilliant colored skin; girls in shorts dressed more like acrobats in a circus than one would ever come across on a Paris street. If I had only seen girls dressed in 'good taste' here I would never have painted my *Cyclist* series, of which *La Grande Julie* in the Museum was the culmination.

"I always hate to see 'good taste' come to the people. For painters like me who are robust it is very dangerous to frequent the *beau monde*, bal-

lets and the like. French 'taste' is a pitfall for the creative artist. I did not frequent popular dance halls and the people's quarter out of snobbism. I used to go there because I had a real liking for the fellows and the girls of the district. In Paris the 'Casino de Paris' represents 'taste'; the same sort of taste has taken the vitality out of the musical shows in New York. Even burlesque shows are infected by 'good taste.' Still there is no need yet to worry. One only has to study the hand-painted ties on Broadway—a locomotive and four pigeons on a violet and black ground, or a buxom nude on a saffron ground—to realize there is still a vigorous survival. The fifteen-cent burlesque shows of Chicago still offer materials. It is only for the artist to select among them. Fourteenth Street may be ruined by the taste of Fifth Avenue; but Avenue B is still rich. And in spite of the fact that people run to good taste as soon as they discover they have bad taste, there will always be another Fourteenth Street, or Avenue B while America keeps young."

(Continued on page 38)



LEGER: *Les Belles Cyclistes*. 1944. Oil.

## max ernst



1941—July 14, arrived New York. Trip: California, Arizona, New Mexico, Louisiana. Returned to New York.

1942—Chicago, Cape Cod, Boston. With Duchamp and Breton arranged Surrealist Exhibition for French Coordinating Committee, New York, October 14–November 7. An editor of the review VVV. New Orleans.

1943—Arizona.

1944—Summer, Long Island.

1945—Summer, Long Island.

1945—Settled in Sedona, Arizona.

1946—Won *Temptation of St. Anthony* contest sponsored by Loew-Lewin.

### EXHIBITIONS:

1942—March–April, Valentine Gallery, New York.

1942—May–June, Arts Club of Chicago (with André Masson).

1942—November, Arts and Crafts Club, New Orleans.

1943—May, Julien Levy Gallery, New York (drawings and collages).

1944—May, Julien Levy Gallery, New York.

1945—May–June, Julien Levy Gallery, New York.

1945—March–April Caresse Crosby Gallery, Washington, D. C. (with Dorothea Tanning).

"For me it does not matter whether I work in the United States or in Europe. I never lose touch with the world around me. But that is never the conscious starting point of my painting. Whenever I set out to do something new I always go back to something old—something I did years earlier. Evolution in art does not go straight; it goes in circles. I have seen this in my own work. And since it is inevitable, I feel that when one recognizes it he should take advantage of it. So at different stages of my development I have consciously gone back to earlier themes and technical means—even to earlier forms. I think the best springboard is something you have already worked out. A good jump requires a running start and one must go back to take it. At any rate I find I have to.

"My idea of America before I came over here was a strange one. I remembered many things from Ozenfant's book *Art*. One illustration in par-

ticular of an 'American sculptor' at work\* remained distinctly in my mind. This was my idea of the art and artists I was going to find here. Instead I was very pleased to meet living people as intense and enthusiastic in their explorations as I found several of the younger artists with whom I have come in touch.

"My first painting in America was *Napoleon in the Wilderness* which you have in the Museum (Museum checklist #205). The decalcomania base was begun in France; but I finished the painting in Santa Monica, California, shortly after my arrival in 1941. Originally the top of the picture as it stands today was the bottom of the composition. One day I happened to see it upside down and decided to finish it that way. I had just come from Europe and dictators. The final painting is possibly an unconscious expression of my feelings at the time; for its central figure is not a triumphant Napoleon, but a Napoleon in the wilderness on St. Helena in exile and defeat.

"About a month after doing this painting I happened to be in Washington and I came upon the Piero di Cosimo *Allegory* in the Kress Collection at the National Gallery. I was amazed by the resemblance between the iconographic features of this picture I had never seen before and those I had employed in my painting—for instance the strange

\* p. 103



horse dancing, guarded by a female figure with wings, the string and the sea monster in front.

"After my arrival in this country I remained two or three weeks in New York and then began traveling about the country: Chicago, New Orleans, Arizona, New Mexico to the Pacific Coast. New Orleans I found interesting; but like a cemetery—In fact the admirers of New Orleans who insist on showing the beauties of the place show you first one cemetery, then another; then some old southern houses; then some swamps. I liked Arizona much better. In 1943 I returned and spent five months there. And now I have every intention of staying there for a long while. I need a little opportunity for concentration; after New York I need a rest.

"During my first months in New York there were many Paris painters here. At first the surrealist groups seemed to have a real strength; but little by little they began to break up. It was hard to see one another in New York. The café life was lacking. In Paris at six-o'clock any evening you knew on what café terrace you could find Giacometti or Eluard. Here you would have to 'phone and make

an appointment in advance. And the pleasure of a meeting had worn off before it took place.

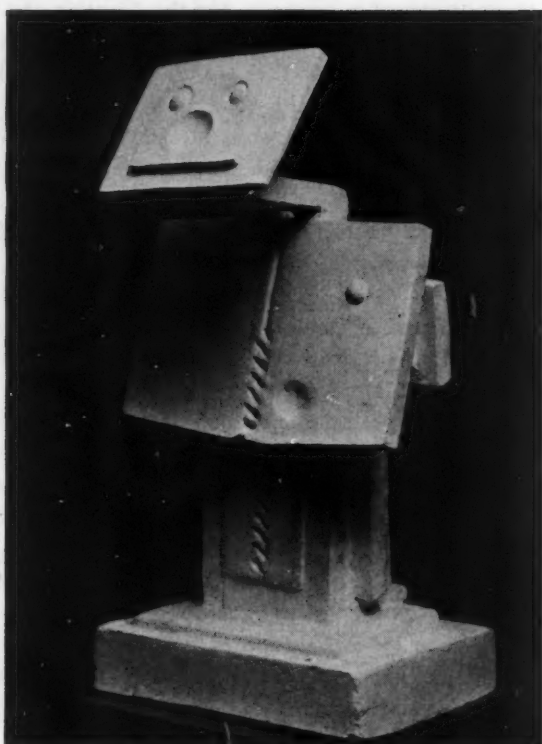
"As a result in New York we had artists, but no art. Art is not produced by one artist, but by several. It is to a great degree a product of their exchange of ideas one with another. Here in New York one artist lived in the Village, another uptown. This is one of the reasons there is less art produced in this country than in France. It holds for the country at large as well as for New York. There is more loneliness—more isolation among artists than in France. This is certainly one reason for the smaller production of interesting work.

"However this situation cannot be changed. The Paris painters when they arrived here first tried to do so. But it is not enough for one person to decide 'This is an artists' café.' Such a communal life as that of the Paris cafés is difficult—if not impossible here.

"Another reason that so little grew out of the generous transplantation of European artists consequent upon the occupation of Paris was the language problem. André Breton does not speak English. He persists in thinking everything not French



ERNST: *The Marriage of Light and Darkness*. 1942. Oil.



ERNST: Figure. 1944. Sculpture in plaster.

is imbecile. Possibly his reluctance to attempt to speak English for fear of some embarrassing error is related to some childhood experience. In any case he is actually frightened—'scared' at the thought of having to learn English. And Breton was the leader to whom most of the younger artists looked in the hope of an American surrealist development. But because he found it so difficult to get in touch with people here, Breton was frequently in a bad mood—not in a mood to work or write. It is impossible for an artist to work in a vacuum. Breton wrote some good poems here. But for Breton it was necessary to have a center. And in New York he found it impossible to maintain one.

"As for me, I can as I say, always work here. Sometimes even a physical disadvantage has

virtues. In the summer of 1944 I found myself working steadily at sculpture. We had rented a place at Easthampton, L. I., and went there with the intention of spending the summer swimming. But there were so many mosquitos there we could not stick our noses out-of-doors. So I decided to take over the garage, screen it in and make a studio of it. I worked the whole summer there on sculpture. At present during the preparations for my departure to Arizona I have been doing illustrations for Kafka's *Metamorphosis*; and for Henri Parizot's projected edition of Carroll's *Hunting of the Snark* and other poems.

"Tanguy also works very happily here. Duchamp is another Parisian perfectly contented. Nothing seems to ruffle him. He may go back to Paris, but he always returns here.

"In fact among the European painters who have spent the last few years in this country you have had some of those I consider among the greatest of our time—Mondrian, Tanguy, Matta, to name a few.

"And Piet Mondrian's death was a tragic loss to our period. He was a great and honest artist. One has only to recall that the first one man show he ever held anywhere was at the Valentine Gallery in New York in 1942 when he was seventy years old and had been painting more than half a century. Yet with this remarkable artistic integrity, he was a very human companion. He had a dry humor. He was a little sarcastic, never in a nasty way but in a very sincere way. I met him once at an exhibit of Yves Tanguy's work at the Pierre Matisse Gallery. Mondrian looked at all the paintings and then was asked what he thought of them. 'Oh, I like them very much' he said 'they are beautiful, pure. The only trouble is they are too pure. I like a little dirt such as in my work.' Yet such a statement from Mondrian was fundamentally both serious and sincere. For Mondrian felt that his art, abstract as it may have appeared to others, was a concrete reality and encompassed all life—in such a way that Tanguy's actually seemed too pure to him."

(Continued on page 37)

## marcel duchamp

1942—June, arrived New York.

With Ernst and Breton arranged Surrealist Exhibition for French Coordinating Committee, New York, October 14–November 7.

Lived in New York, with occasional visits to Connecticut.

An editor of the review *VVV*.

1943—Jury of first Spring Salon, Art of This Century, New York.

1944—Jury of Spring Salon, Art of This Century, New York.

Designed and produced pocket chess set.

1946—Jury to select painting *Temptation of St. Anthony* for Loew-Lewin film *Bel Ami*. May, to France.

### EXHIBITIONS:

1945—May, Yale University Art Gallery (with Raymond Duchamp-Villon and Jacques Villon).

1946—January, California School of Fine Arts, San Francisco (with Jacques Villon).



"The great trouble with art in this country at present, and apparently in France also, is that there is no spirit of revolt—no new ideas appearing among the younger artists. They are following along the paths beaten out by their predecessors, trying to do better what their predecessors have already done. In art there is no such thing as perfection. And a creative lull occurs always when artists of a period are satisfied to pick up a predecessor's work where he dropped it and attempt to continue what he was doing. When on the other hand you pick up something from an earlier period and adapt it to your own work an approach can be creative. The result is not new; but it is new inasmuch as it is a different approach.

"Art is produced by a succession of individuals expressing themselves; it is not a question of progress. Progress is merely an enormous pretension on our part. There was no progress for example in Corot over Phidias. And 'abstract or naturalistic' is merely a fashionable form of talking—today. It is no problem: an abstract painting may not look at all 'abstract' in 50 years.

"During the other war life among the artists in New York was quite different—much more congenial than it has been during these last few years. Among the artists there was much more cohesion—much closer fellowship, much less opportunism: The whole spirit was much different. There was quite a bit of activity, but it was limited to a relatively

small group and nothing was done very publicly. Publicity always takes something away. And the great advantage in that earlier period was that the art of the time was laboratory work; now it is diluted for public consumption.

"The basis of my own work during the years just before coming to America in 1915 was a desire to break up forms—to 'decompose' them much along the lines the cubists had done. But I wanted to go further—much further—in fact in quite another direction altogether. This was what resulted in *Nude Descending a Staircase*, and eventually led to my large glass, *La Mariée mise à nu par ses célibataires, même*.

"The idea of the *Nude* came from a drawing which I had made in 1911 to illustrate Jules Laforgue's poem *Encore à cet astre*. I had planned a series of illustrations of Laforgue's poems but I only completed three of them. Rimbaud and Lautréamont seemed too old to me at the time. I wanted something younger. Mallarmé and Laforgue were closer to my taste—Laforgue's *Hamlet*, particularly. But perhaps I was less attracted by Laforgue's poetry than by his titles. *Comice agricole*, when written by Laforgue, becomes poetry. 'Le soir, le piano'—no one else could have written this in his time.

"In the drawing *Encore à cet astre* the figure is, of course, mounting the stairs. But while working on it, the idea of the *Nude*, or the title—I do not recall



which—first came to my mind. I eventually gave the sketch to F. C. Torrey of San Francisco who bought the *Nude Descending a Staircase* from the 1913 New York Armory Show.

"No, I do not feel there was any connection between the *Nude Descending a Staircase* and futurism. The futurists held their exhibition at the Galerie Bernheim Jeune in January 1912. I was painting the *Nude* at the same time. The oil sketch for it, however, had already been done in 1911. It is true I knew Severini. But I was working quite by myself at the time—or rather with my brothers. And I was not a café frequenter. Chrono-photography was at the time in vogue. Studies of horses in movement and of fencers in different positions as in Muybridge's albums were well known to me. But my interest in painting the *Nude* was closer to the cubists' interest in decomposing forms than to the futurists' interest in suggesting movement, or even to Delaunay's *Simultaneist* suggestions of it. My aim was a static representation of movement—a static composition of indications of various positions taken by a form in movement—with no attempt to give cinema effects through painting.

"The reduction of a head in movement to a bare line seemed to me defensible. A form passing through space would traverse a line; and as the form moved the line it traversed would be replaced by another line—and another and another. Therefore I felt justified in reducing a figure in movement to a line rather than to a skeleton. Reduce, reduce, reduce was my thought;—but at the same time my aim was turning inward, rather than toward externals. And later, following this view, I came to feel an artist might use anything—a dot, a line, the most conventional or unconventional symbol—to say what he wanted to say. The *Nude* in this way was a direct step to *The Large Glass*, *La Mariée mise à nu par ses célibataires, même*. And in the *King and Queen* painted shortly after the *Nude* there are no human forms or indications of anatomy. But in it one can see where the forms are placed; and for all this reduction I would never call it an 'abstract' painting. . . . .

"Futurism was an impressionism of the mechanical

world. It was strictly a continuation of the Impressionist movement. I was not interested in that. I wanted to get away from the physical aspect of painting. I was much more interested in recreating ideas in painting. For me the title was very important. I was interested in making painting serve my purposes, and in getting away from the physicality of painting. For me Courbet had introduced the physical emphasis in the XIX century. I was interested in ideas—not merely in visual products. I wanted to put painting once again at the service of the mind. And my painting was, of course, at once regarded as 'intellectual' 'literary' painting. It was true I was endeavoring to establish myself as far as possible from 'pleasing' and 'attractive' physical paintings. That extreme was seen as literary. My *King and Queen* was a chess king and queen.

"In fact until the last hundred years all painting had been literary or religious: it had all been at the service of the mind. This characteristic was lost little by little during the last century. The more sensual appeal a painting provided—the more animal it became—the more highly it was regarded. It was a good thing to have had Matisse's work for the beauty it provided. Still it created a new wave of physical painting in this century or at least fostered the tradition we inherited from the XIX century masters.

"Dada was an extreme protest against the physical side of painting. It was a metaphysical attitude. It was intimately and consciously involved with 'literature.' It was a sort of nihilism to which I am still very sympathetic. It was a way to get out of a state of mind—to avoid being influenced by one's immediate environment, or by the past: to get away from clichés—to get free. The 'blank' force of dada was very salutary. It told you 'don't forget you are not quite so "blank" as you think you are.' Usually a painter confesses he has his landmarks. He goes from landmark to landmark. Actually he is a slave to landmarks—even to contemporary ones.

"Dada was very serviceable as a purgative. And I think I was thoroughly conscious of this at the time and of a desire to effect a purgation in my-





DUCHAMP: *Allegorie de Genre*. 1944. Collage.

self. I recall certain conversations with Picabia along these lines. He had more intelligence than most of our contemporaries. The rest were either for or against Cézanne. There was no thought of anything beyond the physical side of painting. No notion of freedom was taught. No philosophical outlook was introduced. The cubists, of course, were inventing a lot at the time. They had enough on their hands at the time not to be worried about a philosophical outlook; and cubism gave me many ideas for decomposing forms. But I thought of art on a broader scale. There were discussions at the time of the fourth dimension and of non-Euclidean geometry. But most views of it were amateurish. Metzinger was particularly attracted. And for all our misunderstandings through these new ideas we were helped to get away from the conventional

way of speaking—from our café and studio platitudes.

"Brisset and Roussel were the two men in those years whom I most admired for their delirium of imagination. Jean-Pierre Brisset was discovered by Jules Romain through a book he picked up from a stall on the quais. Brisset's work was a philological analysis of language—an analysis worked out by means of an incredible network of puns. He was sort of a Douanier Rousseau of philology. Romain introduced him to his friends. And they, like Apollinaire and his companions, held a formal celebration to honor him in front of Rodin's *Thinker* in front of the Panthéon where he was hailed as *Prince of Thinkers*."

"But Brisset was one of the real people who has lived and will be forgotten. Roussel was another great enthusiasm of mine in the early days. The reason I admired him was because he produced something that I had never seen. That is the only thing that brings admiration from my innermost being—something completely independent—nothing to do with the great names or influences. Apollinaire first showed Roussel's work to me. It was poetry. Roussel thought he was a philologist, a philosopher and a metaphysician. But he remains a great poet.

"It was fundamentally Roussel who was responsible for my glass, *La Mariée mise à nu par ses célibataires, même*. From his *Impressions d'Afrique* I got the general approach. This play of his which I saw with Apollinaire helped me greatly on one side of my expression. I saw at once I could use Roussel as an influence. I felt that as a painter it was much better to be influenced by a writer than by another painter. And Roussel showed me the way.

"My ideal library would have contained all Roussel's writings—Brisset, perhaps Lautreamont and Mallarmé. Mallarmé was a great figure. This is the direction in which art should turn: to an intellectual expression, rather than to an animal expression. I am sick of the expression '*bête comme un peintre*'—stupid as a painter."

(Continued on page 37)

## yves tanguy



1939—November 1, arrived New York.

1940—August, Reno, San Francisco, Los Angeles.

1942—Canada (three days); Washington, D. C. Settled in Woodbury, Connecticut.  
Occasional visits to New York.

### EXHIBITIONS

1939—December, Pierre Matisse Gallery, New York.

1940—January, Wadsworth Atheneum, Hartford, Connecticut.

1940—February, Arts Club of Chicago.

1940—April-June, San Francisco Museum of Art.

1942—April-May, Pierre Matisse Gallery, New York.

1943—May-June, Pierre Matisse Gallery, New York.

1945—May-June, Pierre Matisse Gallery, New York.

### ILLUSTRATIONS:

Cover for *View* (New York) ser. 2, no. 2, May 1942.

"Of course there is a Paris one always misses. Still, Woodbury suits me perfectly. There may be more of a Montparnasse character to Mexico—café life and a cosmopolitan Bohemianism. But Mexico frightens me. It has too much of the character of a tourist country. Here I lived in the same atmosphere I knew in Paris. I scarcely felt touched by the war. It seemed so far away from me. But there is more freedom—more room in this country. That was why I came here.

"It is rather hard to be without cafés. It is such a wonderful thing in Europe—and particularly in Paris—to be able to stroll about leisurely and meet one's friends informally. Nevertheless one eventually becomes accustomed to the lack of this mode of living and it is recompensed for by more serious advantages. For example, in this country an artist is better thought of than in Europe. There he is a bohemian—an inhabitant of a half-world. Here he is a citizen of the world just as another. Even as early as 1934 I had begun to recognize certain fascist symptoms in France—in an outbreak here and a squabble there. I almost came out to America then with Paalen. Only some difficulties with my papers kept me from it.

"I had never been to the United States; though I had traveled quite a bit about the world. At the age of eighteen I joined the merchant marine and spent about a year and a half as a student officer. During that time I had visited South America—

Brazil and Argentina—as well as the African coasts, Portugal and England. And when I began to see hints of impending trouble in Europe I made up my mind to leave the Old World as early as possible. I knew I would be found ineligible for military service due to disabilities from the last war; and I realized that in a time of crisis I could be of little use as a painter.

"No, I had done no painting during those years at sea. In fact I did not begin to paint until 1924 or 1925. I had not touched a brush even in 'college.' Though, at fourteen years of age I recall being very much impressed by the work of Henri Matisse and particularly by his *Interior with Goldfish*. His son Pierre was a classmate of mine in school. And part of this interest in Matisse's work was no doubt due to my acquaintance with Pierre.

"About 1924 I came across the first issue of *La Revue Surréaliste* and I became very much interested in it. Not so much in the paintings reproduced in it as in the general spirit of its contents.

"One day about that time I was standing on the platform of an autobus going down the rue la Boétie. Two paintings in the window of the *Galerie Paul Guillaume* caught my eye. I got off the 'bus to admire them. They were Chiricos, the first I had ever seen.

"I found later that strangely enough André Breton had also discovered Chirico in the same way—from a 'bus passing Guillaume's window.

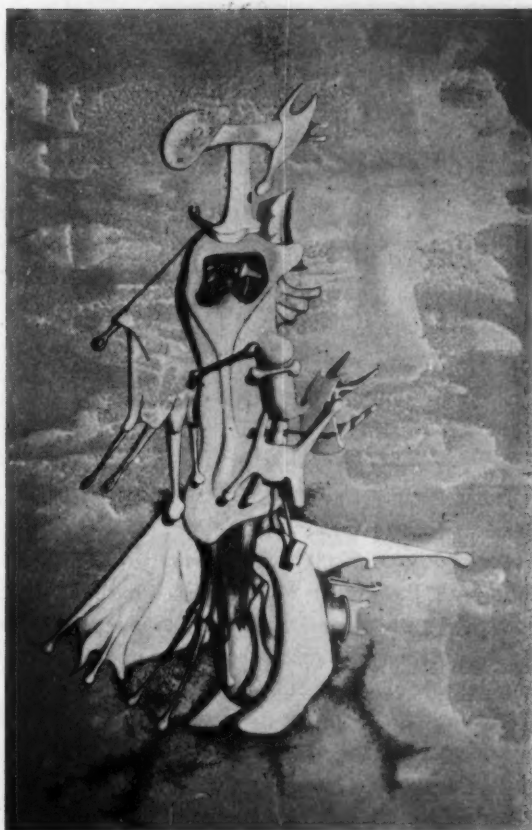
"Shortly after this I began to make some drawings. Vlaminck was the first painter to see them and to encourage me to go on.

"Gus Bofa of Crapouillot was a friend of mine. He helped me to exhibit two or three drawings in the Salon de l'Araignée in 1925.

"I naturally saw the surrealist exhibition at the Galerie Pierre in Paris in 1925; but at that time I still had not attempted anything more ambitious than drawings. My first exhibition of paintings took place only in 1927.

"Meanwhile through *La Revue Surréaliste* I had become a close friend of André Breton. He wrote the introduction to the catalog of my show. I remember spending a whole afternoon with him before the catalog went to press searching through books on psychiatry for statements of patients which we could use as titles for the paintings. The Museum's painting *Mama, Papa is Wounded!* was one of them.

"Here in the United States the only change I can distinguish in my work is possibly in my palette. What the cause of this intensification of color is I can't say. But I do recognize a considerable change. Perhaps it is due to the light. I also have a feeling of greater space here—more 'room.' But that was why I came."



Above—TANGUY: *Gouache*. 1945.

Left—TANGUY: *Les derniers jours*. 1944. Oil.

## ***jacques lipchitz***



1941—June, arrived New York.

Brief visits to Boston, Philadelphia, Buffalo.

1945—Served on jury, Albright Art Gallery, Buffalo, to choose *Artists of Western New York*.

1946—June, to France.

### EXHIBITIONS:

1942—January-February, Buchholz Gallery, New York.

1942—December, Arts Club of Chicago.

1943—April-May, Buchholz Gallery, New York.

1946—January, Renaissance Society, University of Chicago (drawings).

1946—March-April, Buchholz Gallery, New York.

"It is always difficult for an artist to unravel the Ariadne's thread of his internal labyrinth which represents the genesis and completion of one or another of his creations. I even ask myself if such a thing is really desirable.

"It happens luckily in the case of *Benediction* of which you ask me to recount the genealogy, that the task is made easy by some very exact landmarks which mark out the course of my life.

"In 1927 my wife and I were subscribers to the Paris Symphony Concerts and we used to sit almost always in the same corner of the *Salle Pleyel* where the accoustics were particularly good.

"From this seat I had a clear view of the harpists' corner of the orchestra. Invariably—the music contributing—the peculiar shapes of harps, their strings vibrating in the light, veritable columns binding earth to heaven, transported me into a world from which I, in turn, had to make my way back under pain of losing myself there. From these repeated journeys was born in the beginning of 1928 the bronze sculpture which I called *The Harp Player* now in the collection of T. Catesby Jones, New York.

"This was a sculpture entirely made of cords—a 'transparent' sculpture which 'can be seen and effects us from all sides at once.'







Above—LIPCHITZ. *Benediction*. 1945. Bronze, 7' high. Collection Museum of Modern Art. Mrs. Simon Guggenheim Fund. Opposite, far left—*The Harp Player*. 1928. Bronze. Center: *Orchestra Corner*. 1930. Bronze. Right. *The Song of the Vowels*. 1931-32. Bronze.

"I was to realize, however, somewhat later that my obsession had not disappeared with the creation of *The Harp Player*.

"In 1930 during my exhibition of 100 sculptures dating from 1911 to 1930 at the *Galerie La Renaissance* in Paris, while wandering about the rooms, I kept always seeing the ghost of a sculpture which was not there. It was my harpists' corner at the Paris Symphony which I had stopped attending quite a while before.

"Then in May, 1930, I began to work on another sculpture in a new attempt to reply to the call of my ghost. And so the bronze was born which I call *Harp Players* and to which I wanted in the beginning to give the title *Orchestra Corner*. But I have to confess that this sculpture also failed to satisfy me. I felt it still did not do justice to my vision.

"At the end of the year 1930 Madame Hélène de Mandrot purchased a piece of sculpture in white stone. She had just built a villa on the Côte d'Azur and wanted this piece for her terrace. She asked me to come down to install it.

"While I was there Madame de Mandrot asked me to make another, larger sculpture for her garden. Imagine a long vine-covered hillside sloping down to a valley which runs from the feet of the Maures to the bland peaks which stand out in profile on the horizon and are only equalled in beauty by those of Greece. It was then that my obsession once again rose to the surface.

"On my return to Paris I made a clay model which now belongs to the Museum of Modern Art. I was able to erect the definitive bronze in the garden at Le Pradet in the winter of 1932. And I called it *Song of the Vowels*, a title which had no connection whatsoever with the famous poem of Rimbaud, but rather with a legend of ancient Egypt, according to which it appears there existed a prayer, the Song of the Vowels, which the priests and priestesses made use of to conjure up the forces of nature. And it is to this capability of man that I have consecrated my work.

"In June 1940, on the road to exile our first stop was a delightful village, Castelmoron-sur-Loir. No sooner was I settled there than I set to work—

though, of course, I had no interest for sculpture. I could only draw.

"The news was disastrous, the Germans were already at the gates of Paris. It was the 13th of June. I remember I was there in that peasant house and I was thinking of my Paris, of what it was going to become, of the terrible sleep filled with nightmares into which it was going to be plunged. And I suddenly felt the need to sing it a lullaby soft and full of hope.

"I was drawing—drawing and there again my old obsession reappeared but this time in a form I will say, more pastoral, less aggressive.

"I have still in my portfolios many of these drawings, one of which, oddly enough, is dated: 'Castelmoron-sur-Loir, June 13, 1940.' I say 'oddly enough' because it is rather unusual for me to put such an exact date on my scrawls. A year later to the day I arrived in New York and landed June 13, 1941.

"The need to work tormented me; but at this time I found myself so upset, harassed by a thousand anxieties, and in such a psychological condition it was absolutely impossible for me to grapple with the subject which preoccupied me. It was only toward the end of 1942, when I had become calmer, that I began to work on my statue.

"Many sketches were made in preparation for my first version of *Benediction* and while I was working on it. Finally it was shown in plaster with a study of it in bronze in my exhibition at the Buchholz Gallery in March, 1943.

"There, I saw it in new surroundings and under the eyes of many people. This gives one a fresh perspective for judgment and I realized that this statue would gain if the figure were full length.

"It was then that I set out on my new statue.

"From March 1943 I worked at it without interruption until January 1944 when I had to leave it aside to begin the model of *Prometheus* for Rio de Janeiro. In August 1944 I took up work again on *Benediction*. And in the meanwhile it had fully ripened in my mind. But as you know it was only at the end of January 1946 that I put the finishing touches to the work and delivered it to the Museum.

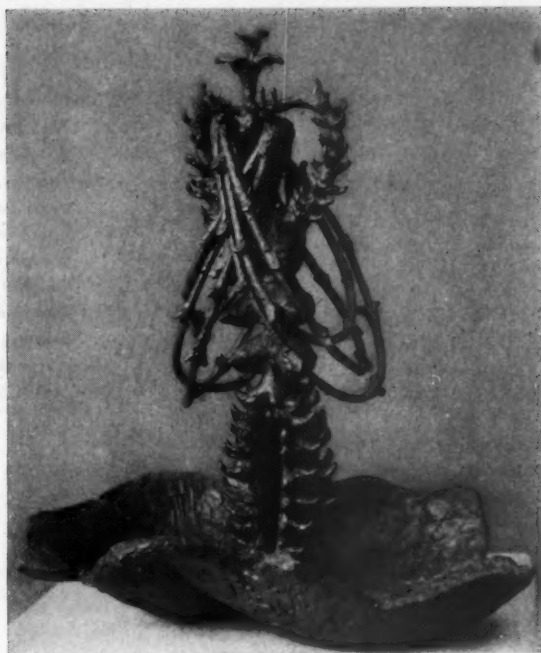
"I hope this long discourse may clarify at least some aspects of a very complex subterranean stream.

"For me continuity in an artist's work is analogous to tradition in the broad field of painting and sculpture and just as essential. Tradition, as I have said to you before, is the Great Stream; the river which is constantly moving forward—always and never the same. In my own work I may have sometimes seemed to turn my back on the line I had been following to set off in another direction. But I must always come back. And I am not interested in so called non-objective art. I have a belief in the object—the object itself: like 'the virtue of prayer,' I believe in 'the virtue of the object.'

"In my 1942 sculpture *The Pilgrim*, for example, there seemed a new interest in plant forms. But in 1917 I had already been exploring floral motifs in a piece. Now, however, I was particularly interested in making something very 'open.' But 'open' forms likewise were an old interest, for example my 'transparents' of the late twenties and early thirties. Now these two features combined. In the first sketch for *The Pilgrim* the plant form reappeared as a sort of flower with three legs. The third leg got no further in this essay than the wash drawing for the sculpture where it appears crossed out. But this open tripodal form eventually came into being in the large *Benediction* where it is actually the seat on which the harpist is sitting. And as the player's body and the harp are fused in my 1928 *The Harp Player* and in *The Song of the Vowels*, in *Benediction* the instrument on the figure's left knee has likewise fused with the player's body and her right hand is seen plucking its invisible strings....

"In my opinion the great modern sculptors are Rodin—in his late sketches, Brancusi; Archipenko—in his early work; Boccioni, and Laurens.

"For me there is a close analogy between art and wine. The wine that is sweet when it is young will not age. The fine vintages when new are always sharp and bitter to the taste—hard to drink. With age a good wine mellows, the lesser wine turns to vinegar.



LIPCHITZ: *Lara Standing*. 1942. Bronze.

"And America as I have seen it is a land of unlimited possibilities. If for no other reason than the boldness with which you in this country explore fantastic and impractical undertakings. A fear of vulgarity, the grandiose, the ridiculous does not deter you. In Paris the Eiffel Tower is an example of what I have in mind. It was originally conceived as a structural tour de force to display the potentialities of steel. When it was first put up it called forth shrieks of ridicule at its ugliness. Today it is the blazon of Paris."

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Interview with Jacques Lipchitz, by James Johnson Sweeney *Partisan Review* (New York) 12no1:83-9 Winter 1945.

(Continued on page 38)

## jean hélion



### EXHIBITIONS:

- 1939–November, Whyte Gallery, Washington, D. C.
- 1939–December, Lynchburg Art Club, Lynchburg, Va.
- 1940–March–April, Passelot Gallery, New York.
- 1942–May, Virginia Museum of Fine Arts, Richmond (with Daura).
- 1943–January, Arts Club of Chicago.
- 1943–February, Art of This Century, New York.
- 1943–June–July, San Francisco Museum of Art.
- 1943–August, Stendahl Galleries, Los Angeles.
- 1943–November, Bennington College, Bennington, Vt.
- 1944–March–April, Paul Rosenberg & Company, New York.
- 1944–March, Hollins College, Hollins, Virginia.
- 1945–January, Caresse Crosby Gallery, Washington, D. C.
- 1945–February–March, Baltimore Museum of Art.
- 1945–March–April, Paul Rosenberg & Company, New York.
- 1945–November, Paul Rosenberg & Company, New York.

"In July 1938 I came over from Paris on Moholy-Nagy's invitation to take charge of a class at the New Bauhaus in Chicago. Before the opening of the autumn term, however, the Bauhaus was discontinued. Moholy was forced to restrict himself to a more modest plan in its successor—the Chicago School of Design. And I settled in Rockbridge Baths, Va.

"In January 1940 I was called up. I had volunteered for service in the French army. My papers arrived and I left at once for France.

"Six months later, June 19, I was taken prisoner at Billy on the river Cher in France. The next twenty months I spent in prison in Germany until my escape from Stettin and return to Free France.

"There in the hospital of the Recovery Center for escaped prisoners, while I was waiting to be demobilized from the army, I did quite a bit of

1938–Invited to U.S. by L. Moholy-Nagy to teach at New Bauhaus, Chicago.

July, from Paris to Rockbridge Baths, Va.

1939–Rockbridge Baths, Va. Volunteered for service in the French Army.

1940–January, called to service; France; taken prisoner June 19 at Billy on the river Cher; sent to prison camp in Germany.

1942–Spent twenty-two months in prison camps until escape from Stettin; French Recuperation Center, Marseilles.

October, returned to U.S.; Rockbridge Baths, Va.

1943–Mainly devoted to writing, lecturing, and radio broadcasts.

Summer, began painting again.

1944–45–New York; summers, Connecticut and Long Island; Western States.

1946–March 30, to France.

drawing. It was there I made the first sketch for the painting *Man and Girl*.

"I returned to the United States in October 1942. My first year here was spent in writing my book *They Shall Not Have Me* and in giving lectures for the Free French and the Red Cross. In February 1943 I had a show of pre-war abstractions at Art of This Century in New York. However, I only really started to paint again in the summer of 1943. And I had my first exhibition of this new work in March of the following spring at Paul Rosenberg's Gallery in New York.

"To the public this work seemed quite different from that shown at the Art of This Century a year earlier. But as a matter of fact for the last two years before the war I had been making figure studies after nature. Perhaps they seemed more abstract than my present work because I painted them without eyes and in this eliminated the most striking human element. Already in 1938 I used to make my grown son, whom I had brought over that year from France, pose for me with an umbrella. But I wanted to work a few years in this vein before showing any of the results. Finally the war confirmed me in my feeling that I should develop my painting in this direction.

"Personally, I feel I have always been doing the same thing in my work: this development has been merely a surface change, not an essential one. In fact I still consider myself an abstract artist. I regard the type of work I am doing today as thoroughly abstract. It is merely a more lively abstraction. The



terms 'non-figurative,' 'non-objective' make me sick. They sound as meaningless to me as 'non-human.' And I speak of the terms only, not the art. For there are magnificent works of art that fall within these terms. But I admire them for the beauty they achieve, not for the fact that they avoid representation.

"I think I have always been repelled by negative attitudes. Mondrian, whom I always admired but could not agree with, based his expression on a reduction of means and the elimination of particularized representation. He used to say to me 'We are not of the same tradition—you are a naturalist.' Even as early as 1935 he 'accused' me of belonging to the French naturalist tradition. You certainly remember the occasion—one afternoon at Paul Nelson's on the Boulevard Auguste Blanqui when Nelson was explaining his Suez hospital project.

"At that time I was already using curves and breaking away from Mondrian's approach. I never really accepted two dimensional painting. Why submit to the two dimensions of the canvas? You might as well paint only with white because the canvas is of that color. To me art is a way of increasing the freedom of man. We should not fall slave to the materials. The third dimension in painting interests me most because it has to be created. A space is added to the world. All means of accomplishing this are good.

"I began to work my way out of white background abstractions toward paintings with rounded forms suggesting three dimensions. I was interested above all in reading the world—in deciphering it. But I had not yet sufficiently mastered my expression to accomplish this. An artist never does all he wants to, he does what he can in the face of technical difficulties and his weaknesses.

"Strictly speaking, an abstract painter is one who believes forms, purely as such, can constitute a language, like sounds in music. Much can be done with such an approach toward investigating the world around us. There are many painters who work in the abstract idiom but are not content to limit themselves to it: artists as far apart and as important as Léger and Max Ernst, Masson and

Tanguy, Lipchitz and Calder. A circle, for example, can mean so much more than just a mere circular form. In my own case I found I could not express myself fully in so called pure form. But it was experience—passionate development, with many ups and downs—that taught me I was not able to do so; it was not something I decided coldly. Just the same I could never bear to paint only natural forms. By temperament I was an abstract painter. But I went in the direction of cubism with its multiplication of terms and means of expression, in opposition to Mondrian's reduction of them.

"Mondrian laughed at the idea of a mathematical formula for art and even more at the use of geometry or algebra in painting. He accepted the idea that there are things which cannot be explained and trusted the sensibility of the eye. But, on the other hand, he did not regard art as connected with human forms. That is where I did not agree with him. And I found myself between two



HELION: *Défense d'*. 1943. Oil.

points of view: the view that held abstract to signify 'non-figurative,' and the view that understood surrealist to mean 'non-real.' I could not satisfy myself with either. I felt I ought to be able to use everything in my art. I should try to put everything of my nature in it. 'Pure man,' in the musical sense of the word pure—that is to say 'perfectly in tune'—for me meant 'full man;' and pure painting, in the same sense, I felt, should be free to embrace anything that the artist contains. Art is a way of living—of living fully—with body, soul, senses, dreams, recollections and all.

"Therefore I could not and will not admit a definition that places any restrictions on art. I think definitions in their arbitrary restrictions have done more harm to art than anything else. Nevertheless, I believe very much in modern art—unlike so many today who tend to look, longingly, backwards.

"In the beginning I believed that abstraction

could be developed to embrace the full life of man. But in that period when I was painting abstractions I always felt I was living two lives: one in the studio and one elsewhere. It was actually a good thing for me that I had the urge to write. Writing brought home the limitations of my approach in painting. Most abstract painters write and talk very well. They need to talk. The restrictions they adopt in their pictorial language leave them a lot to express in another medium.

"Part of the appeal of abstract art for certain painters is the difficulty it offers for critical evaluation. It cannot be judged by the same critical canons which are used to assay older art. It must be looked at on its own restricted and unfamiliar ground. One can much more easily feel he is right and the adverse critics wrong in such a field than in one with more familiar standards of quality.

"For myself, I cannot believe in art unless it is



HELION: *Nature morte à la flaque d'eau*. 1944. Oil.



HELION: *Les Rêveurs*. 1945. Oil.

human expression. Too many artists, by strangling their most vivid impulses in too narrow a field, are chiefly producing 'art applied to materials.' Let us again seek freedom.

"Today, when a modern artist undertakes to sing daily life, he is reproached for it. To many, this is shocking! It is bad taste! Then let us abandon all concern for good or bad taste! Art is a passionate avowal of faith. It is ground for fearless enthusiasm, not for prudence or prudery, cynicism or scepticism, or distinguished sophistication.

"There is no art of the future. Only art of the present. Common, daily life is full of mystery and abstraction. I see no greater mission an artist can give himself than show this. Health or happiness is just as inspiring a subject matter as the strange, the fantastic. Let us draw from all sources. Let us paint 'loud and clear.' "

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*Script for Hélion, One Artist at Work*; direction and photography by Thomas Bouchard; music by Stanley Bate.

#### LECTURES.

1943-5—Randolph Macon College, Va.; Museum of Fine Arts, Richmond, Va.; Philadelphia Museum of Art; Hollins College, Va.; Baltimore Museum; Howard University, Washington, D. C.

## *marc chagall*



"Mystic . . . how often have people hurled this word at me—just as they had accused me earlier of being 'literary.' But without a mystical element is there a single great picture, a single great poem, or—even—a single great social movement? Does not any organism, individual or social, wither and die if deprived of its power of the mystical, of feeling, of reason? Sadly I answer my own question: it is unjust to single out mysticism when it is precisely a lack of mysticism which destroyed France. But we should distinguish between different kinds of mysticism. And this war through which we have just passed, should at least have the result of warning us against cruel, one sided mysticisms. Recently I had occasion to remark: 'The good old times have passed when art nourished itself exclusively on the elements of the external world, the world of form, lines and color. We are interested in everything; not only in the external world, but also in the inner world of dream and imagination.'

"All the phrases about so-called 'pure art' and about bad 'literary' art have quite easily led to the very shaky positions of these last few years. Lack of 'humanism' in art was a sinister presentiment of the sinister present. The example of the great schools and the great masters of the past teach us that a true and genuine quality in painting is not in harmony with the anti-human tendencies

1941—June 21, arrived New York; Washington, Connecticut.

1942—Mexico City to supervise the production of ballet *Aleko*.

1943—New York and Washington, Connecticut.

Lecture, Mount Holyoke College, Mount Holyoke, Massachusetts.

1944—September 2, death of Madame Chagall.

1946—New York, Chicago.

May, to France.

### EXHIBITIONS:

1941—November-December, Pierre Matisse Gallery, New York.

1942—October-November, Pierre Matisse Gallery, New York.

1943—November, Pierre Matisse Gallery, New York.

1944—October-November, Pierre Matisse Gallery, New York.

1945—January, Arts Club of Chicago.

1945—January-February, Institute of Modern Art, Boston (with Soutine).

1945—April, James Vigeveno Galleries, Los Angeles.

1945—June, Pierre Matisse Gallery, New York.

1946—February-March, Pierre Matisse Gallery, New York.

1946—April-June, Museum of Modern Art, New York.

displayed in certain works of the so-called *avant-garde* schools.

"Already during the other war I remember wondering about painting. I was still very young and did not picture art as a profession or a job. It did not seem to me that pictures were destined solely for decorative or domestic purposes. I remember saying to myself 'Art is in some way a mission—and don't be afraid of this old word. What ever may have been achieved by the technical and realistic revolution in painting, it has merely scratched the surface. Neither so-called "real-color" or "conventional color" truly color the object. It is not what we describe as perspective that gives depth. Neither shadow nor light illumine the subject and the third dimension of the cubists does not yet allow a vision of the subject from all sides.'

"This in short was the sentiment which seized me in Paris in 1910. But if you talk this way in a technical, realistic period of art, you are accused of descending into literature. Was I, myself, not trying to get away from 'literature,' from symbolism in art?

"It was precisely 'literature' that I saw not only in the great compositions of the old 'romantics,' but also in the simple still-lives of the impressionists and cubists, since 'literature' in painting to my way of looking at it is all that can be explained. It seemed to me that by 'killing' a still life or a landscape in



some way—not only in deforming their surfaces—it would be possible to give them new life.

"And just as I was accused of descending into 'literature,' before the war of 1914, today people call me a painter of fairy tales and fantasies. Actually my first aim is to construct my paintings architecturally—exactly like the impressionists and cubists have done in their own fashions and by using the same formal means. The impressionists filled their canvases with patches of light and shadow; the cubists filled theirs with cubes, triangles and curves. I try to fill my canvases in some way with objects and figures treated as forms—forms resounding like noises—forms of passion—designed to add a new dimension which neither the geometry of the cubists, nor the patches of the impressionists can achieve.

"I am against the terms 'fantasy' and 'symbolism.' Our whole inner world is reality perhaps even more real than the world of appearances. If we call everything that appears illogical 'fantasy,' 'fairy-tales,' etc., we really admit that we do not



Above—CHAGALL: *House with Eye*. 1945. Oil.



Left—CHAGALL: *The Red Cock in the Night*. 1944. Oil.

understand nature. Impressionism and cubism are comparatively easy to understand because they present but a single aspect of an object to our consideration: simple contrasts of light and shadow. But a single aspect of an object is inadequate to the summing up of the complete subject-matter of a picture. Every object has diverse aspects. I am not against cubism: I have admired the great cubists and I have profited from cubism. But I have discussed the limitations of its viewpoint at length with my friend Apollinaire, the man who really gave cubism its place . . .

"If surrealism had been more profound in its internal and external researches it *might* have crystallized into an artistic movement comparable to that of the period which immediately preceded it. And concerning the so-called 'literature' in my work I sometimes feel that in the use of formal elements I am more abstract than Mondrian or Kandinsky. What I call 'abstract' is something that wells up spontaneously in the interplay of psychic and plastic contrasts, bringing to the picture and to the spectator realizations of unknown objects.

"What frequently disturbs me in considering the periods of art since impressionism, is the inadequacy of artistic language, the insufficiency of artistic conception. How else are we to explain the artistic 'excursions' in search of new styles and content?

Man seeks something new: he must recover the originality of his own language—an originality like that of the primitives . . . Mankind will discover this language, however, without reverting to stylistic imitation.

"We were against 'literature' in painting; but have we found another language and another content?

"Wars and revolutions have arisen in the last generation, perhaps because man wants to forge a new, clearer meaning. Once we have found this new meaning, a genuine artistic language, a new form will emerge.

"I do not know (and who can foresee) what external and internal form the French art of the future will take after France has recovered from its cruel ordeal. Will there be a gradual rebirth of the former sharp-eyed vision and its emphasis on form? Or instead of this former vision, will a new inner vision spring up? Will there be, at the same time, a new world view with new moral and social foundations?—And all this confined to France? After the circle of great masters has closed, France will, let us hope, fashion new miracles as in the past.

"So let us keep faith, as ever, in the spirit of France. With our whole soul let us look for that rebirth, which will be at the same time that of the whole world."

(Continued on page 37)



CHAGALL: *Blue Parasol*. 1945. Oil.

## *piet mondrian*

1938—September, left Paris for London.

1940—October 3, arrived New York from London. Motor trip to Massachusetts; thereafter remained in New York.

1942—Lecture at Nierendorf Gallery, New York, sponsored by American Abstract Artists—"A New Realism."

1943—Jury of first Spring Salon, Art of This Country, New York.

1944—February 1, died of pneumonia; buried Cypress Hills Cemetery, New York.

### EXHIBITIONS:

1942—January-February, Valentine Gallery, New York.

1943—March-April, Valentine Gallery, New York (with Maria).

1945—May, Museum of Modern Art, New York.



"The first aim in a painting should be universal expression. What is needed in a picture to realize this is an equivalence of vertical and horizontal expressions. This I feel today I did not accomplish in such early work as my 1911 'Tree' paintings. In those the vertical emphasis predominated. A 'gothic' expression was the result.

"The second aim should be concrete, universal expression. In my work of 1919 and 1920 (where the surface of the canvas was covered by adjoining rectangles) there was an equivalence of horizontal and vertical expression. Thus the whole was more universal than those in which verticals predominated. But this expression was vague. The verticals and horizontals cancelled each other, the result was confused, the structure was lost.

"In my paintings after 1922 I feel that I approached the concrete structure I regard as necessary. And in my latest pictures such as *Broadway Boogie Woogie* and *Victory Boogie Woogie* the structure and means of expression are both concrete and in mutual equivalence . . .

"In my 'cubist' paintings such as *Tree* the color was vague. Some of my 1919 rectangle compositions and even many of my earlier works were painted in black and white. This was too far from reality. But in my canvases after 1922 the colors have been primary—concrete.

"It is important to discern two sorts of equilibrium in art: 1. static balance; 2. dynamic equilibrium. And it is understandable that some advocate equilibrium, others oppose it.

"The great struggle for artists is the annihilation of static equilibrium in their paintings through continuous oppositions (contrasts) among the means of expression. It is always natural for human beings to seek static balance. This balance of course is necessary to existence in time. But vitality in the continual succession of time always destroys this balance. Abstract art is a concrete expression of such a vitality.

"Many appreciate in my former work just what I did not want to express, but which was produced by an incapacity to express what I wanted to express—dynamic movement in equilibrium. But a continuous struggle for this statement brought me nearer. This is what I am attempting in *Victory Boogie Woogie*.

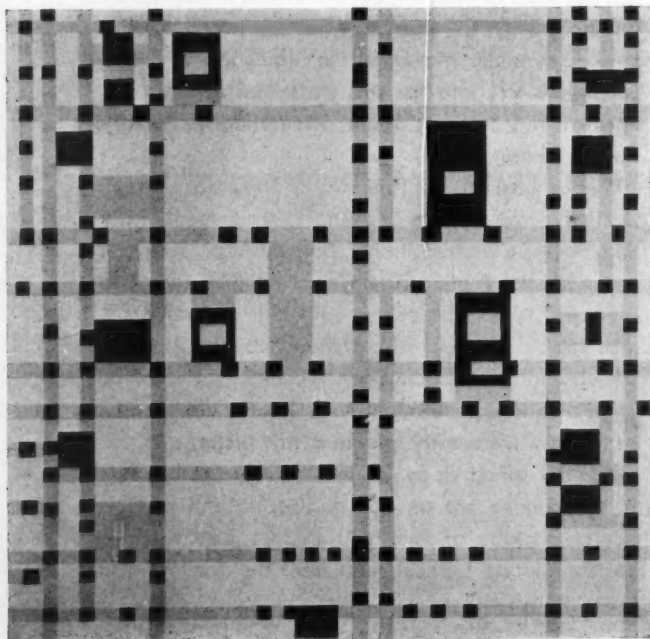
"Doesburg, in his late work, tried to destroy static expression by a diagonal arrangement of the lines of his compositions. But through such an emphasis the feeling of physical equilibrium which is necessary for the enjoyment of a work of art is lost. The relationship with architecture and its vertical and horizontal dominants is broken.

"If a square picture, however, is hung diagonally, as I have frequently planned my pictures to be hung, this effect does not result. Only the borders of the canvas are on 45° angles, not the picture. The advantage of such a procedure is that longer horizontal and vertical lines may be employed in the composition.

"So far as I know, I was the first to bring the painting forward from the frame, rather than set

it within the frame. I had noted that a picture without a frame works better than a framed one and that the framing causes sensations of three dimensions. It gives an illusion of depth, so I took a frame of plain wood and mounted my picture on it. In this way I brought it to a more real existence.

"To move the picture into our surroundings and give it real existence, has been my ideal since I came to abstract painting. I think that the logical outgrowth of painting is the use of pure color and straight lines in rectangular opposition; and I feel that painting can become much more real, much less subjective, much more objective, when its possibilities are realized in architecture in such a way that the painter's capabilities are joined with constructive ones. But then the constructions would become very expensive; they would require a pretty long time for execution. I have studied the problem and practiced the approach with removable color and non-color planes in several of my studios in Europe, just as I have done here in New York. (See *Mus. Mod. Art BULLETIN*, Vol. XII, No. 4, 1945, page 12)



MONDRIAN: *Broadway Boogie Woogie*. 1942-43. Oil.

"The intention of cubism—in any case in the beginning—was to express volume. Three-dimensional space—natural space—thus remained. Cubism therefore remained basically a naturalistic expression and was only an *abstraction*—not true abstract art.

"This attitude of the cubists to the representations of volume in space was contrary to my conception of abstraction which is based on belief that this very space *has to be destroyed*. As a consequence I came to the destruction of volume by the use of the plane. This I accomplished by means of lines cutting the planes. But still the plane remained too intact. So I came to making only lines and brought the color within the lines. Now the only problem was to destroy these lines also through mutual oppositions.

"Perhaps I do not express myself clearly in this, but it may give you some idea why I left the cubist influence. True Boogie Woogie I conceive as homogeneous in intention with mine in painting: destruction of melody which is the equivalent of destruction of natural appearance; and construction through the continuous opposition of pure means—dynamic rhythm.

"I think the destructive element is too much neglected in art."

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## marc chagall

### LECTURES:

1943–August, Mount Holyoke College, Mount Holyoke, Mass., on "Les Entretiens de Pontigny."

1946–March, The Renaissance Society, University of Chicago.

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"Une Suite: le Cirque."—Etchings—25 plates, still in work.

"Chevalière." 1944. Etching. 9 x 6".

"Femme Violoncelle." 1944. Etching. 8 7/8 x 6 7/8".

1 etching for de luxe edition of *Marc Chagall* by Lionello Venturi; New York, Pierre Matisse editions, 1945.

### ILLUSTRATIONS:

Frontispiece for *Marc Chagall*, by Raissa Maritain, New York Editions de la Maison Française, 1943.

Cover design for *Ruitarmeish*, by Itzik Feffer, New York, 1944.

8 drawings for *Heimland*, by Itzik Feffer, New York, Icor Assoc., 1944.

25 drawings for *Brenendicke Licht*, by Bella Chagall, New York, Book League of the Jewish Peoples Fraternal Order, 1945.

Published in English translation under title: *Burning Lights*, New York, Schocken Books, 1946, with 36 drawings.

*Diary of a Horse*, by Claire Goll, Brooklyn, Editions Hemispheres, 1946. (Reprint of earlier drawings)

*Pierre Blanche*, by Pierre Reverdy, Carcassonne, n.d.

### THEATRE:

Scenery and costumes for ballet *Aleko*. Book from Pushkin's poem "The Gypsies"; music, Tchaikowsky's Piano Trio; choreography, Leonide Massine; produced by The Ballet Theatre. 1942.

Scenery and costumes for ballet *Firebird*. Book from the Russian fairy tale; music by Igor Stravinsky; choreography, Adolph Bohm; artistic collaboration, Henry Clifford; produced by The Ballet Theatre. 1945.

## marcel duchamp

### ILLUSTRATIONS:

Cover for *First Papers of Surrealism*, catalog for Surrealist Exhibition of Coordinating Council of French Relief Societies, Inc. New York, Oct. 1942.

Cover for VVV, no. 2-3, March 1943.

Collage *Allegorie de Genre*, reproduced in last issue of VVV, no. 4, February 1944.

Cover for special Marcel Duchamp number of *View* (New York) ser. 5, no. 1, March 1945.

Signed reproduction of "Pharmacie" (limited edition of 100 examples) inserted in special Marcel Duchamp number of *View* (New York) ser. 5, no. 1, March 1945.

### FILM:

Collaborated in film *Dreams That Money Can Buy*, directed and produced by Hans Richter for Art of This Century Films, Inc., New York. To be released.

## max ernst

### ILLUSTRATIONS:

Cover for *View* (New York) ser. 2, no. 1, April 1942.

Cover for VVV, June 1942.

*Misfortunes of the Immortals*. New York, Black Sun Press, 1943.

*Situation du Surréalisme entre les deux Guerres*. (André Breton).

VVV, March 1943.

### BIBLIOGRAPHY:

*The Hundred-Headless Woman*. *View* (New York) 1no7-8:Sup p3 O-N 1941.

*Some Data on the Youth of Max Ernst by Himself*. *View* (New York) 2no1:28-30 Ap 1942. Also in *New Road* (London) 1943: 200-3.

*First Memorable Conversation with the Chimera*. VVV (New York) no1:17 Je 1942.

*Misfortunes of the Immortals*. New York, Black Sun Press, 1943.

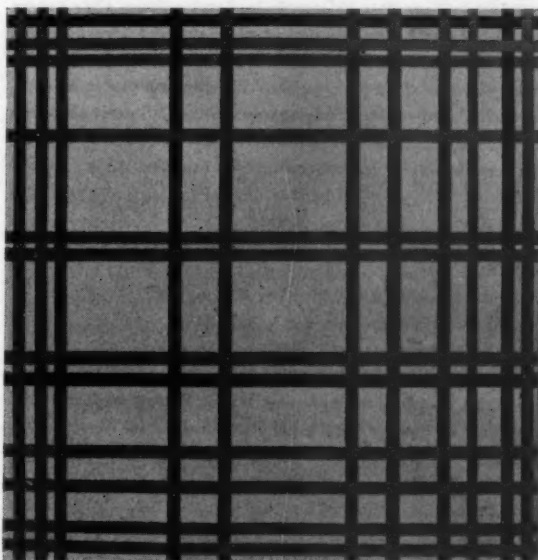
English translation of publication of 1920.

Foreword. In *Julien Levy Gallery*, New York: Dorothea Tanning, April 1944.

Foreword. In *Art of This Century*, New York: Arp, February 1944.

### FILM:

Collaborated in film *Dreams That Money Can Buy*, directed and produced by Hans Richter for Art of This Century Films, Inc., New York. To be released.



MONDRIAN: *New York City*. 1942. Oil.

## fernand léger

### ILLUSTRATIONS:

Cover for *Fortune* (New York), December 1941.

Cover for *View* (New York), ser. 4, no. 3, October 1944.

### FILM:

Collaborated in film *Dreams That Money Can Buy*, directed and produced by Hans Richter for Art of This Century Films, Inc., New York. To be released.

Acted in film *Fernand Léger*, directed and produced by Thomas Bouchard. To be released in 1946.

### LECTURES:

1944–April, The Book Shop, Euclid Avenue, St. Louis.

1944–April, Washington University, St. Louis.

### BIBLIOGRAPHY:

*Byzantine Mosaics and Modern Art*. Magazine of Art 37:144 Ap 1944.

*Relationship Between Art and Contemporary Industry*. In Art Institute of Chicago: *Modern Art in Advertising: an exhibition of designs for Container Corporation of America*, Chicago, 1945. *A Propos du Corps Humain Considéré Comme Un Objet*. In *Fernand Léger: La Forme Humaine dans l'Espace*, Montreal, Les Editions de l'Arbre, 1945, p. 65-75.

*Modern Architecture and Color*. In *American Abstract Artists*, New York: American Abstract Artists, New York, 1946, p. 31, 34-5, 37-8.

## Jacques Lipchitz

### PRINTS:

"*Theseus*." Edition of 50 proofs, each numbered and signed by the artist. Etching, engraving, aquatint. 13 3/8 x 11 1/4. 1943.

"*Twelve Bronzes by Jacques Lipchitz*." 16 collotype plates, with introductory note. 9 x 12" portfolio. Total edition, 435; deluxe edition, 35, numbered and signed, with 1 original signed etching. 1943.

"*The Drawings of Jacques Lipchitz*." 20 collotype plates, 11 x 15" portfolio. Total edition, 765; deluxe edition, 65, numbered and signed, with 1 original signed etching. 1944.

"*Le Chemin de l'Exil*." Engraving and aquatint. 13 3/8 x 9 7/8. 1944.

## andré masson

### PRINTS:

"*Crabe de Sable*." 1942. Etching. 10 3/4 x 8 3/4".

"*Emblème*." 1942. Etching. 9 1/2 x 8 3/4".

"*Genie de l'Espèce*." 1942. Etching. 14 1/2 x 10 3/4".

"*Le Petit Genie du Blé*." 1942. Etching. 13 3/8 x 10".

"*Le Songe d'un Desert de l'Avenir*." 1942. Etching. 18 3/4 x 24 1/2". 1 etching for the de luxe edition of *Anatomy of My Universe*. 1943.

1 etching for the de luxe edition of the *Nocturnal Notebook*. 1944.

"*Visage à Travers les Feuilles*." 1945. Lithograph. 10 1/4 x 9".

"*Désolation*." 1945. Lithograph. 7 3/4 x 6 1/2".

"*Le Graveur*." 1945. Lithograph. 17 x 15 3/4".

"*Sommeil*." 1945. Lithograph. 6 x 8".

"*Rodeo*." 1945. Etching and engraving. 8 x 10".

"*Misanthrope*." 1945. Etching. 9 x 7".

"*Le Bison*." Etching. 3 1/4 x 4 1/2".

"*Méditation*." 1945. Lithograph. 8 1/4 x 11".

"*Ruine*." 1945. Lithograph. 8 x 6 1/4".

"*Désespoir*." 1945. Lithograph. 8 x 6".

"*Résurrection*." 1945. Lithograph. 7 3/4 x 6 1/4".

"*Apparition*." 1945. Lithograph. 17 1/4 x 14 1/4".

"*2 mai, 1945*." 1945. Lithograph. 11 3/8 x 26 3/8".

"*Oradour*." 1945. Lithograph. 27 3/4 x 12 1/4".

"*Portrait of Georges Duthuit*." 1945. Lithograph.

"*Bétière*." 12 original lithographs and approximately 10 pen and ink drawings. Text by Georges Duthuit. To be published in 1946.

"*Baudelaire*." Etching for de luxe edition of *VVV*. 3 x 2 1/8".

### LECTURES:

1943–Mount Holyoke College, Mount Holyoke, Mass.—"*Les Entretiens de Ponitigny*."

1944–Mount Holyoke College, Mount Holyoke, Mass.—"*Unité et Variété de la Peinture Française*."

## kurt sellmann

### THEATRE:

Costumes for *The Golden Fleece* (Hanya Holm). Music by Alex North; presented by Hanya Holm Group at Mansfield Theatre, New York, March 17, 1941.

Four puppets and puppet stage for *Sentimental Playlet* by Charles Henri Ford. Music by Paul Bowles; presented by John Myers Puppet Theatre.

Two puppets for Jane Bowles' *A Quarreling Pair*.

### LECTURES:

1940–2–Briarcliff Junior College, Briarcliff Manor, New York (Introduction to Art, Painting and Etching).

1942–3–Columbia University (Breughel).

1944–High School of Music and Art, New York (Surrealism).

### PRINTS:

"*A Hand in a Black Glove*." 1939. Etching. 14 x 16".

"*Man and Mouse*." 1939. Etching. 8 x 10 1/4".

"*Epave*." 1940. Etching. 8 x 11 1/2".

"*The Wanderer*." 1940. Etching. 10 x 12 1/2".

"*Wrested from the Mirrors*." 1940. Etching. 7 1/2 x 10".

"*Herodias*." 1940. Burin. 5 x 6 1/2".

"*Boy with Malaria*." 1941. Aquatint. 8 x 9 1/4".

"*Jean sans Terre*." 1941. Etching. 9 x 12".

"*La Ronde*." 1941. Etching. 3 1/2 x 4 1/2".

"*Man Resembling Man*." 1942. Aquatint. 8 1/2 x 12".

"*The Golem*." 1942. Etching. 8 1/2 x 12 1/2".

"*Gladiator on the Chess Board*." 1942. Etching. 8 x 11".

"*Studio*." 1942. Two-color etching. 3 1/2 x 4 1/2".

"*Magic Circle*." 1942. Etching. 8 x 12".

"*Five Heads*." 1942. Two-color etching. 2 1/4 x 7".

"Mélancholie." 1942. Etching. 5 x 7".  
 "At the Shore." 1943. Dry point. 14 x 20".  
 "Oedipus and Jocasta." 1943. Etching. 12 x 18".  
 "The Riddle." 1943. Etching. 12 x 18".  
 "The Beggar." 1943. Etching. 8 x 10".  
 "Epave." 1943. Etching. 8 x 11½".  
 "Jean sans Terre 2." 1943. Burin. 9 x 12".  
 "Oedipus and Antigone." 1944. Etching. 12 x 18".  
 "The Mystery of the Sphinx." 1944. Etching. 12 x 18".  
 "The Marriage." 1944. Etching. 12 x 18".

"Death of Laius." 1944. Etching. 12 x 18".  
 "Oedipus at Coloneus." 1944. Etching. 12 x 18".  
 "Oedipus' Youth." 1944. Etching. 12 x 18".  
 "Phoenix." 1944. Dry point. 8½ x 12".  
 "Marvel Cave." 1944. Aquatint. Round, 9" diam.  
 Etching for surrealist album. 1944.  
 "Mythical Conversation." 1945. Dry point. 14 x 20".  
 "Ballet Figure." 1945. Dry point. 8½ x 12".  
 "The Abyss." 1945. Dry point. 13 x 20".  
 "Cui de Jatte." 1945. Burin. 3 x 3¼".

## ***museum notes***

### **NEW OFFICERS ELECTED**

At the June meeting of the Board of Trustees, John Hay Whitney was elected Chairman of the Board and Nelson A. Rockefeller, President. Stephen C. Clark, Chairman of the Board since 1939, submitted his resignation to devote himself to the development and effective use of the Museum's collections. He was elected chairman of the committee on Museum Collections. He continues as a Trustee of the Museum and as a member of its Executive Committee.

Mr. Whitney, in accepting the chairmanship said:

"Mr. Clark has been a great chairman of the Board of the Museum of Modern Art and his resignation was accepted with regret on the footing that he has carried the burden of administrative responsibility during the war years. He is now entitled to be relieved, as he wishes, of these responsibilities so that he may devote himself to his major interest, the development of the Museum's collections."

"During his chairmanship, the Museum membership was doubled and the attendance has risen to more than half a million annually. We all recognize our debt to him and are reconciled to his retirement as chairman of the Board only because we shall continue to have him with us in another major role. His devotion and energy, his extraordinary background of knowledge and of taste, have created at the Museum a spirit and a drive seldom enjoyed by any institution."

The following officers were elected:

**Chairman of the Board**

**1st Vice-Chairman**

**2nd Vice-Chairman**

**3rd Vice-Chairman**

**President**

**Vice-President and Secretary**

**Vice-President in Charge of Foreign**

**Activities**

**Assistant Secretary**

**Treasurer**

**Assistant Treasurer**

John Hay Whitney

Henry Allen Moe

Philip L. Goodwin

Sam A. Lewisohn

Nelson A. Rockefeller

John E. Abbott

René d'Harnoncourt

Allen Porter

Ronald H. Macdonald

Ione Ulrich

### **EXHIBITIONS**

**Marc Chagall:** Apr. 9-June 23. Directed by James Johnson Sweeney, assisted by Margaret Miller.

**Georgia O'Keeffe:** May 15-Aug. 25. A retrospective exhibition of the work of one of America's leading painters. Directed by James Johnson Sweeney.

**A New Country House by Frank Lloyd Wright:** June 19-Sept. 3. A large and romantic house, as yet unbuilt, designed for G. M. Loeb at Redding, Conn. The scale model made by the architect measures about 6 x 13 feet, and its roofs are removable for inspection of furnished interiors. Directed by Elizabeth B. Mock.  
**New Photographers:** June 19-Sept. 15. Prepared by the Dept. of Photography for Circulating Exhibitions. Most of the 17 photographers, whose works represent a cross-section of current trends in photography, have not previously exhibited at the Museum.

**Ballet Drawings by Franklin C. Watkins** from the Museum Collection: June 19-Aug. 25. A complete set of thirteen drawings for the ballet "Transcendence," performed by The American Ballet in 1934.

**Paintings from New York Private Collections:** July 3-Sept. 22. The first of a series of summer exhibitions of works of modern art from New York private collections. The following collectors have generously consented to lend from six to ten paintings: Lee Ault, Dr. and Mrs. Harry Bakwin, Miss Katherine Dreier, Sidney Janis, Dr. and Mrs. David M. Levy, Sam A. Lewisohn, James T. Soby. Directed by Monroe Wheeler.

### **YOUNG PEOPLE'S GALLERY**

**Illustrations for Children's Books:** Apr. 16-June 2.

**Designed for Children:** June 12-Oct. 6. An exhibition created in response to requests from parents and teachers for pictures, toys, games and art equipment for children. It presents suitable color prints, jig-saw puzzles made from modern paintings, toys, art-sets for home and outdoor use, easel tables, and unit furniture. Directed by Victor d'Amico.



## PUBLICATIONS

*Arts of the South Seas*, by Ralph Linton, Paul S. Wingert, Rene d'Harnoncourt with color illustrations by Miguel Covarrubias; a comprehensive survey in English of the fabulous arts of the South Pacific. For many years, specialists have been intrigued by the esthetic manifestations of this region, but until now there has been no volume which explored this fascinating field for the layman. Dealing with the relatively little known aboriginal arts, this is the first publication which gives a representative picture of the art styles and background of the entire oceanic island region. 200 pages; 200 plates, 4 full color reproductions; cloth \$5.00; paper (desk sale only, no members' discount) \$2.50.

*If You Want to Build a House*, by Elizabeth B. Mock, illustrated by Robert C. Osborn. This book combines a discriminating survey of modern architecture with a simply written analysis of problems in home planning, designing, and construction. It proves that one's psychological well being depends largely, though unconsciously, upon the character of space, shape, light, materials, and color. It offers no recipe for a standard and universal dream house but does show how the modern architect can answer one's needs—directly, imaginatively, and without prejudice. 96 pages; 133 plates; price \$2.00.

*Edward Weston*, by Nancy Newhall. One of the most original and accomplished of American photographers, Edward Weston's powerful and individual vision has been acclaimed by artists and public alike over the past twenty years. The forceful simplicity of his technique and approach to photography has been an inspiration and a challenge to younger photographers in an increasingly complex world. 36 pages; 23 plates; boards \$1.50; paper (desk sale only, no members' discount) \$1.00.

In preparation: *Marc Chagall*, *Georgia O'Keeffe*, *Picasso: Fifty Years of his Art*, *The History of Impressionism*, and reprints of *Henri Rousseau* and *Salvador Dali*.

## MIRO COLOR REPRODUCTION

*Dutch Interior* by Joan Miro, 26-color silk screen, 26 $\frac{3}{4}$  x 21 $\frac{1}{8}$ " on format 31 $\frac{1}{16}$  x 24 $\frac{1}{16}$ "; sale price \$18. unframed. 25% discount to Members of the Museum.

## DOCUMENTARY FILMS TO CONTINUE

Originally scheduled to close on July 14th, the popular DOCUMENTARY FILM programs have been extended to September 15. In checking the auditorium attendance figures for the past five months, we were pleased to find the encouraging total of 110,436. Because there seems to be a general misconception that documentary films are not liked, it is revealing to compare

this figure with the 90,029 attendance registered for the same five-month period last year when "The Art of the Motion Picture" programs were shown. The balance in favor of the documentaries discloses the not inconsiderable gain of more than 20,000.

Following the documentary film retrospective, the Film Library will present "The History of the Motion Picture 1895-1945" beginning September 16th.

## MISS BARRY HONORED

In May, Iris Barry, Curator of the Film Library, was selected by the Women's City Club as "one of New York's distinguished women citizens" for her work in the film field. At a reception to celebrate the Club's 30th Anniversary, Miss Barry was "chosen for her responsibility for the superb collection in the Museum's famous Film Library and for the heroic feat of selection and for the good taste and judgment that it required to prepare the distinguished documentary film series."

## ART BOOKS FOR WAR-DEVASTATED LIBRARIES

The Museum Library is assisting in efforts to rehabilitate scholarly institutions and cultural groups abroad by contributing sets of Museum publications. Many Museum books, however, are out-of-print and expensive to obtain. Would members help by contributing copies for this worthy purpose? Among those to whom publications are being sent are: The American Library in Paris, AMG, Stuttgart, The National Gallery, Prague, The Museum of Modern Art, Paris, et al. Also, information is being assembled on needy libraries in the East as well as Europe, and it is hoped that many of these can receive immediate assistance. This distribution has been made possible by a small fund, donated anonymously.

## MEMBERSHIP CARDS

With the large current attendance at the Museum\*, it is essential that members carry their membership cards at all times in order to obtain free admission and discounts on books and reproductions. Failure to present the card creates long queues and delays, and it is impossible for the desk staff to identify every member.

Many members find it inconvenient to stop to pay the obligatory federal tax on admissions. The Museum, therefore, plans to have tax stamps printed which may be bought at the desk in advance in any number at 5c each. These tickets may then be presented with your membership card (or guest ticket) at the gate instead of waiting in line to pay the tax.

\* More than a half-million persons were recorded in the fiscal year ending June 30.



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